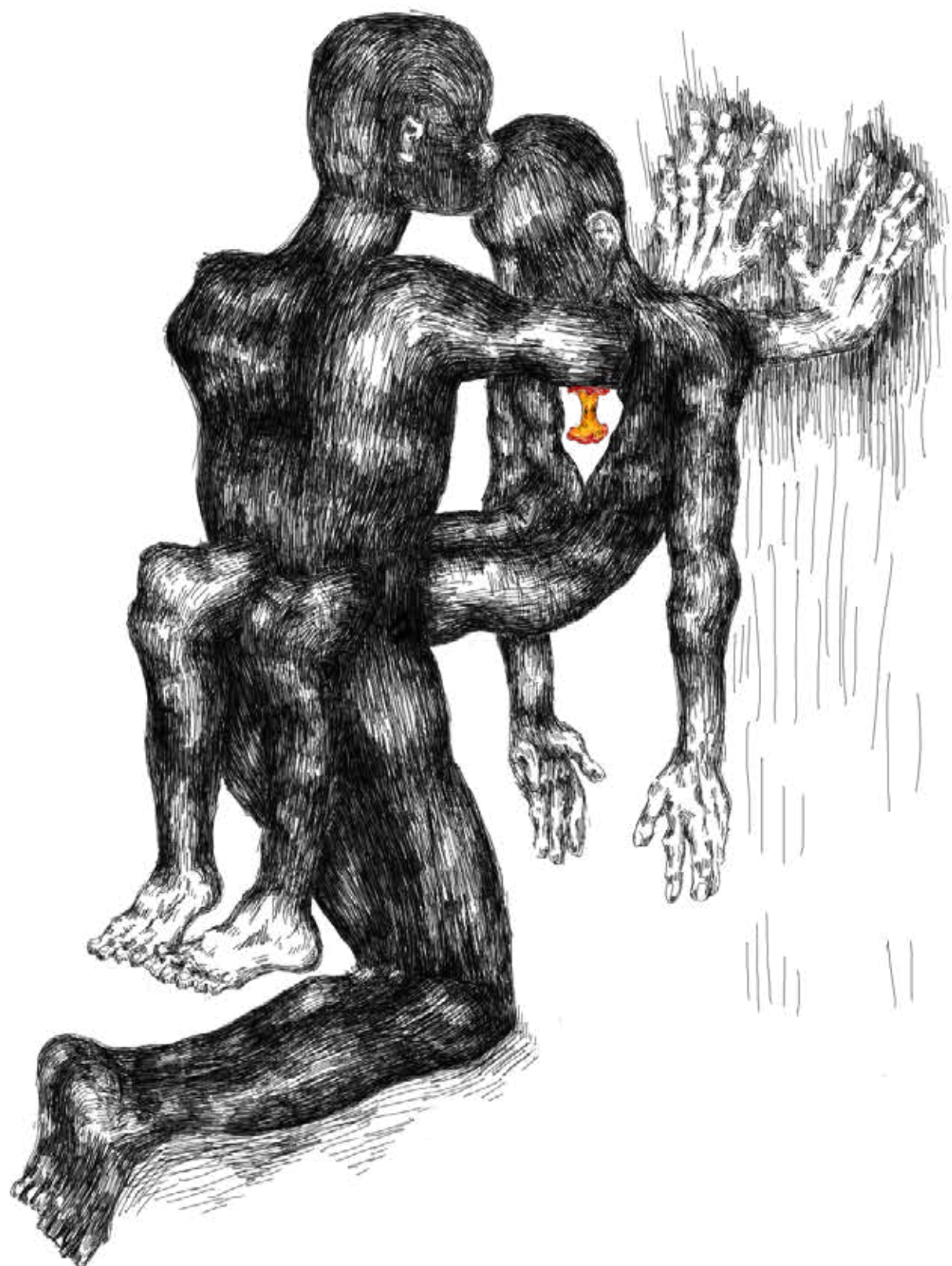


DisORDER

M A G A Z I N E

that freaky mag from CiTR 101.9 FM

AUG-SEPT 2024 • VOL.41 • NO.04 • ISSUE 437 • ZERO CENTS



that freaky mag

from CiTR 101.9 fm

Aug-Sept 2024 // Vol. 41 // No. 4 // Issue #437
cover illustration by Byeonghun Lee

DISCORDER

m a g a z i n e

editor's note

Hello my baby hello my hunny,

It's peak summer, peak freak, and the days are green enough to drown in. When the days are long and double S tier hot, there are naturally many invitations to get out of your head. But I live under unnatural conditions. Every day I'm exposed to a virtual fire hose of inside things: ragebait, niche internet art, an endless parade of Minecraft blocks laid across *my* blacksmith's table. This creates a cycle, one wherein we encourage ourselves and each other to live lives of reflective isolation. In my own private algorithm, there is not much encouragement to live externally. Especially since I like it inside. And especially since the city becomes untenable when the sun goes away and the flowers turn into slime. "Vancouver" on its best behavior is still a difficult place to live. It's too expensive. There are too many landlords and cops. It's gritty, even when the trees are green. Life here is heavy with unspoken rules, weighed down by the sense that everyone else has it figured out. This is why an internal life — despite summer's best efforts — is appealing. This solitary conditioning makes it really easy to treat yourself like a project, despite how unfulfilling the recursive loop of self-analysis is. To endlessly invest in video games and therapy and new clothes. To be clear; introspection is not bad. Self-care and therapy are not bad. They are often good. But, I think, it is easy to find tools which force our focus inward and leave it there. We deem it "doing the work," and thus, accept it as productive. Productivity is not a moral imperative, but it sure as fuck feels that way. When I'm living a little more externally, I am reminded that some things are actually not that deep. That it's totally possible for something to be great and terrible at the same time.

Famously annoying bioessentialist Freud one time got super trippy about energetic flows suggesting if we blocked our psychosexual energies — ok, well he called them 'cathexis' — then those energies would have nowhere to go except inward, and thus potentially create neuroses and melancholia. We must then act on these desires, rather than just understand them, for our energies to be released. I don't think I wrote this dramatically enough — AI autofill is the rot-filled wound that refuses to heal. Starve the algorithm, touch the grass and all the bugs. Be as Stephanie Van Wijk writes in her dispatch from Music Waste; "You thrash and push and stomp on wooden floorboards until you can't hear yourself scream for the end of every track. Okay. You felt that. And you weren't the only one. And then it's over, and you're left with nothing but quiet and sweat. A breeze separates the crowd and then seems to overcome it, and the room empties: 50 square feet of invisible footprints and dissipated anger. You're hot, almost-delirious from a half-hour of undiluted expression; the cool air doesn't relieve you one bit."

Lastly — this issue welcomes new contributor Jay Ballack, who brings us a story about the reviews which were once sharpied onto the backs of records found in CiTR's music library. If that isn't the true cathexis, I no longer believe in science. We also interview the ANARTCHISTS collective, get Tall Mary's top 5 albums, and acquaint ourselves with Hope Slide.

bullshitting in a kind of dehydrated way,

-T

neurosis

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Editor-In-Chief at EDITOR@CITR.CA.

You may also direct comments, complaints and corrections via email.

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leave all stones turnt

or some contributor bios of **AUG/SEPT 2024**

MILENA CARRASCO

a muffin in disguise.

SOPHY

~ doodling in a park near you <3 ~

BYEONGHUN LEE

currently sleeping

OCEANIA CHEE

they/them. find me on substack
@dangosaffron <3

SCOTIA YEE BARRY

Scotia Yee Barry is an artist from Richmond, BC, Scotia strives to find beauty in everything- from the mundane to the extraordinary, she uses her innate creativity, knowledge in psychology, and appreciation for art to derive inspiration and infuse meaning and emotion in everything she creates.

MATT SCHMIDT

Matt is an indie filmmaker born in Port Alberni, BC. He has been writing for most of his life and has been an avid concert-goer since he was in the womb. His debut short film "The Space Left Behind" is slated to hit the festival circuit later this year.

JAZEEN HOLLINGS

Jazeen Hollings is a multi-genre writer, winner of the Cherie Smith Prize in Creative Writing and quarterfinalist of the Screencraft Short Screenplay Competition. Her work has been published in Idle Ink, Literally Stories, Faze Magazine and Flora Fiction.

WILLOW

"Swag when I surf, now watch me surf and swag" -F.L.Y. Find me on the internet at zzzwillowzzz.com

JULIAN FORST

Julian Forst is a writer currently studying at UBC. He specializes in arts and culture, and is working towards a degree in the field while writing film scripts and short stories in his free time.

ALICIA L'ARCHEVÊQUE

Happy to be here!!! Love 2 dance, giggle, write substacks and be cute

STEPHANIE VAN WIJK

Stephanie Van Wijk is a dysfunctional plant mom and filmmaker, processing the repercussions of a long-term affair with the English language. Also, a fan of sweaty music, homemade art, and White Pony.

MARC DUCUSIN

Marc Ducusin is a graphic design student based in Vancouver with a passion for photography.

HELEN SHAKH

Helen Shakh is an artist/ graphic designer/ stylist/ photographer/ curator/ writer/ barista/ Pinterest user/ makeup artist/ organizer/ aka just your Aquarius friend.

JAY BALLACK

fervent emo defender and creek enthusiast. losing my taste for the night life despite a well-documented history of dancing in the light, holding in the light.

ALISTAIR HENNING

Alistair Henning is an award winning photographer based near Vancouver, Canada.

YSABEL GANA

Ysabel Gana is a visual artist working and living in so-called vancouver

ADELA LYNGE

Adela Lynge is a second year Media Studies student at UBC who enjoys drawing.

BILLIE CULLEN

Billie Cullen is psyched to be here :) you can find more art and contact me through instagram @ipod.lord

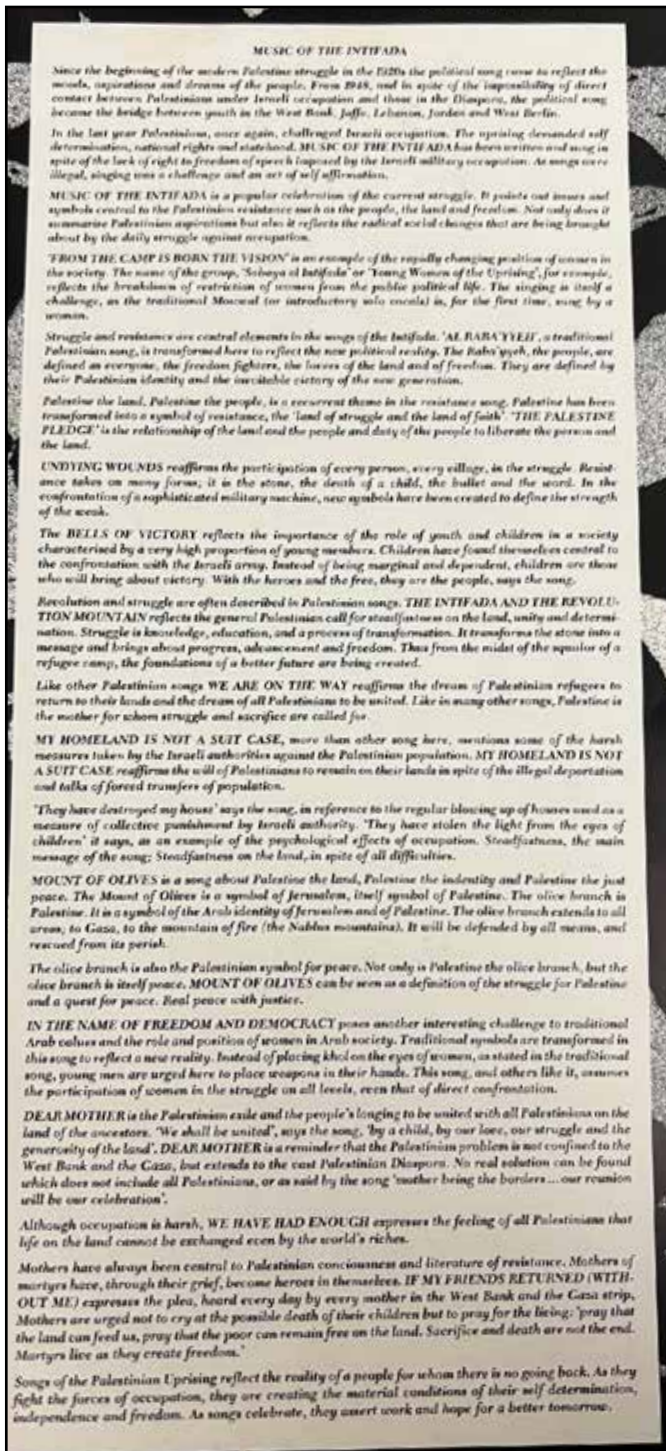
FRANCIS ROGERS

Francis Rogers (they/she) is a queer, neurodivergent, albertan/mexican filmmaker completing their BFA in Film Production and Sociology at UBC. They love records, cortados, and procrastination.



ENTER THE WAX MUSEUM

WORDS AND PHOTOS BY JAY BALLACK /
ILLUSTRATIONS BY MARTHA DZHENGANIN



IT'S 1AM ON A SATURDAY NIGHT.

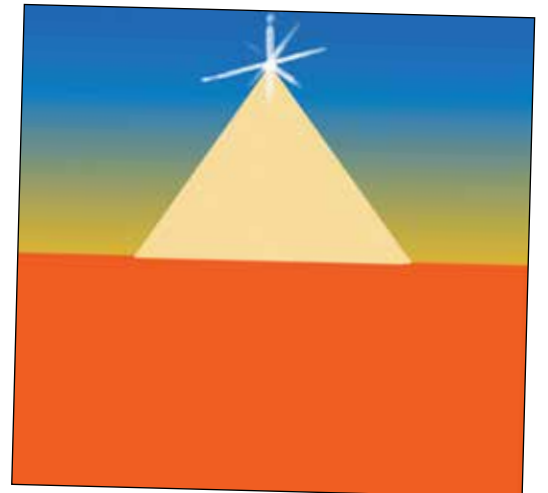
My friends and I lay sprawled out in *CiTR/Disorder*'s music library, under the spell of certain* liquids. From the record player, Joni's poetry converses with me while Jaco's warm, fretless bass adds its finest wisdoms. She says something about wrestling with her ego. My mind wanders. I start to wonder if someone was doing this 30... hell, 40, years ago. Has every young adult who called *CiTR/Disorder* home gone through the same journey? Was a group of second-years in the '80s playing records on air, late at night, in a similar state of bliss? Would they have been friends with me? Would we have argued about music tastes and did we agree politically? Were they good people or were they assholes? What were they even doing? Who knows. Their casual conversations weren't recorded, and their Spotify playlists don't exist, right? Oh wait..... I can peruse the record library for answers.

What is this dream room with 11,000 records vinyl records? How did they get there? Well, for most of their history they were actually in the Life building (then known as the SUB), before they were moved when the station relocated nearly 10 years ago. During the '80s and '90s, records found their way to the station through labels who sent promotional copies, and additionally through some station purchases. Some have been well-loved: scratched, mangled, played to death. Others were never played and remain untouched. There seemed to be an issue with stealing. On each record, "Property of CiTR" or "CiTR 101.9" is written in massive lettering, sometimes followed by a creative threat along the lines of, "DO NOT STEAL or a curse will be put upon your bloodline." Most records have a playsheet on them, where programmers wrote the date, time of day the record was played, including what side, and song they aired.

Back to the records. Let's see what we can learn.

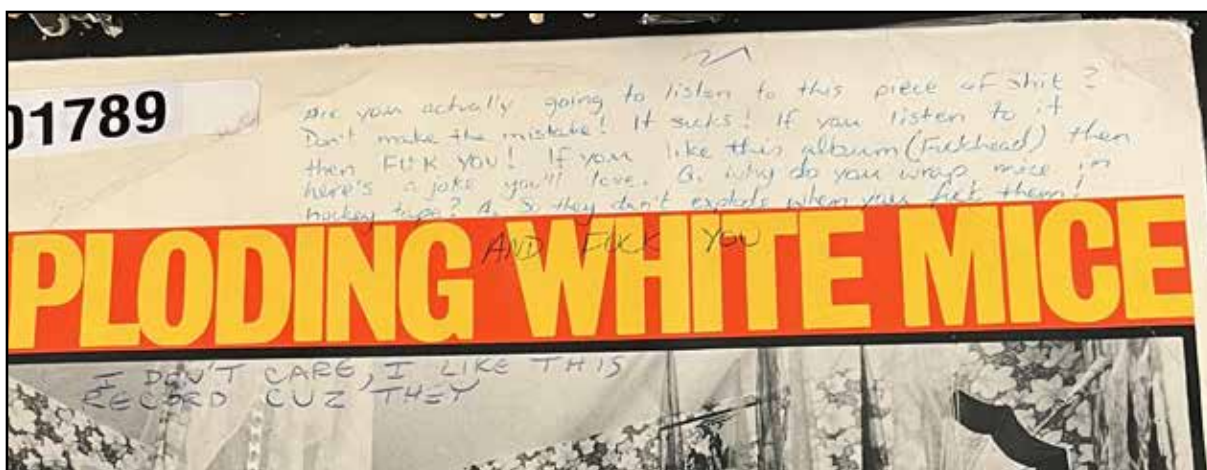
VARIOUS ARTISTS, PALESTINE: MUSIC OF THE ANTIFADA (1989)

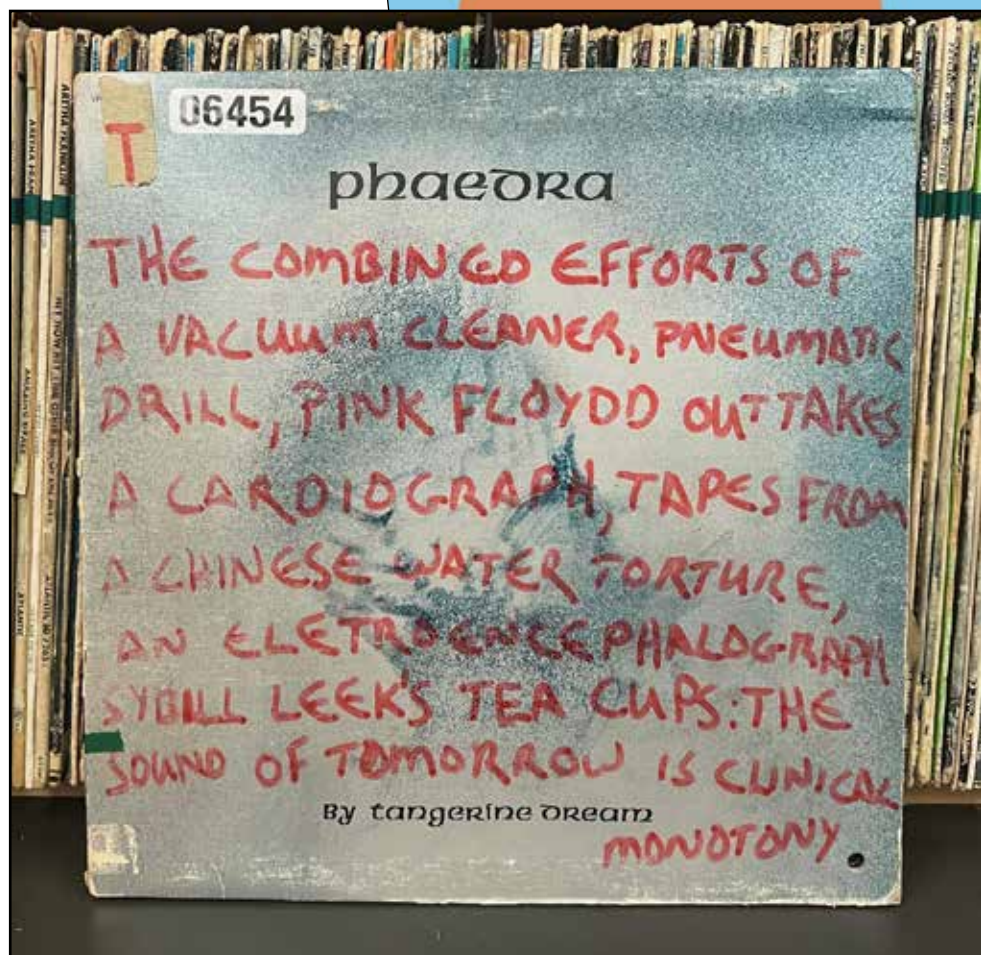
Nothing is new. History repeats itself. The Palestinian right to a free Palestine is nothing new. It rings true and is relevant now just as it was in 1989 and just as it was far before then. This record was only ever played 8 times on air, all during 1989. Did the struggles of the Palestinians just disappear after? Of course not. The fight against imperialism continues.



EXPLODING WHITE MICE, IN A NEST OF VIPERS (1995)

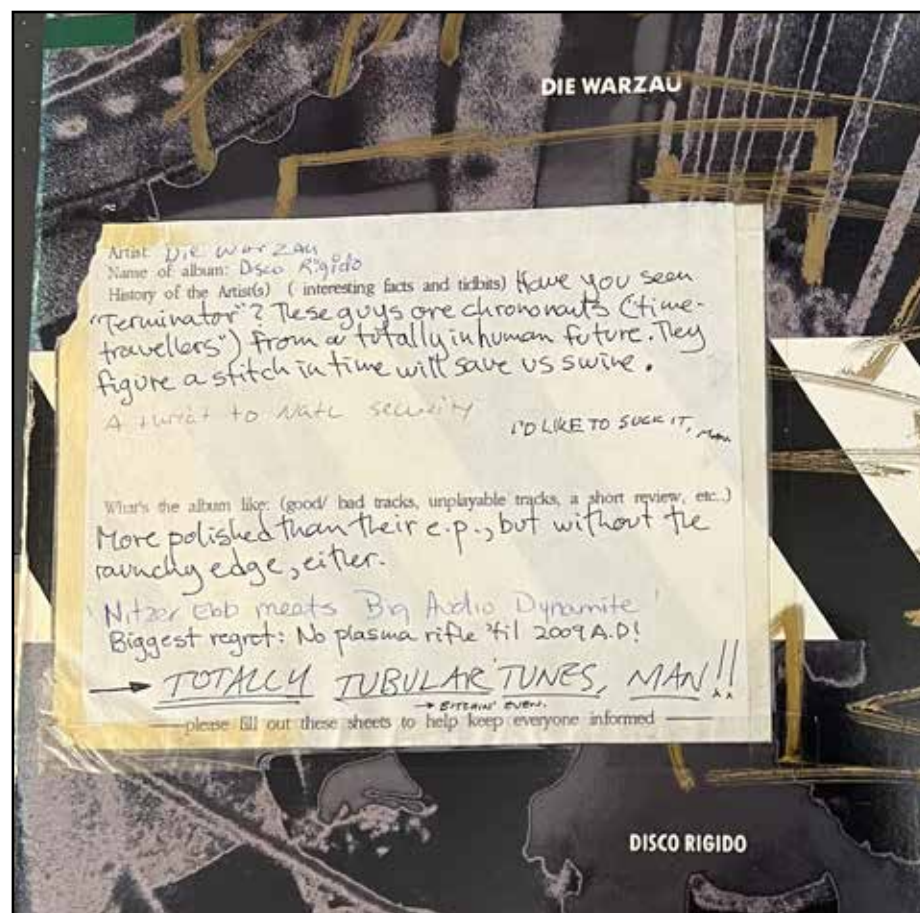
Uhhh definitely a passionate take but this person needs therapy.. the fuck were you even trying to say at the end? What even prompts you to say that? If we were at *CiTR/Disorder* during the time period I would've steered reallllllllll clear of you. But wait, we have to talk about that response. That mysteriously cut-short ending. I think what happened is; this biggest hater of all time snuck up on the responder right as they were going to write something positive. The responder wasn't even able to get their counterpoint in before they got taken out in the hater's sudden fit of unbridled rage. Murdered in broad daylight on the UBC campus. Silenced. RIP.





TANGERINE DREAM, PHAEDRA (1973)

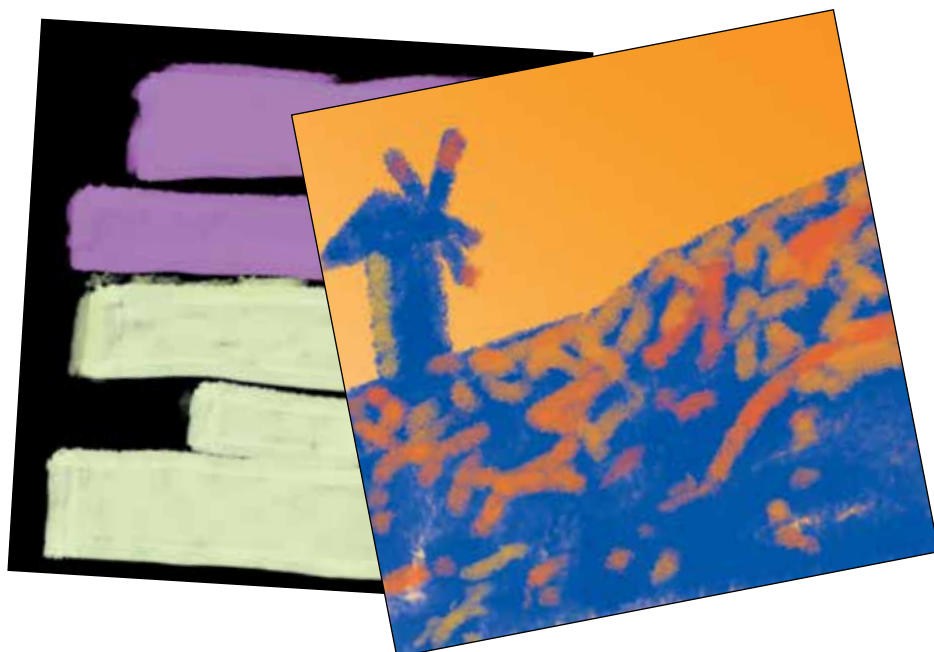
Reveal yourself. You seem really cool, chill, and also pretentious. A mention of the witch and astrologer Sybill Leeks? What does this mean? Who knows. A description as hypnotically abstract as the sounds of this record. I fear we would get along very well.



DIE WARZAU, DISCO RIGIDO (1989)

From perusing, it seems like *CiTR/Disorder* was really big into industrial music during the '80s and '90s — and this one's no exception. No, this band is NOT German. As far as I can tell they were just Americans who wanted to fit into the German scene realllll bad. Just kidding, well, kind of. They were part of the American sect of EBM (electronic body music), which was a combination of industrial/synth sounds and dance music, and which found its way to America in the late '80s. American fans were called 'rivetheads,' and the general scene was heavily connected to queer culture, which is really cool for me (one of them queers) to see. Obviously there is some poking fun going on here too. I wonder, though, since they were the time travelers from the future (it got played a lot according to the playsheet on the back), then who are the chrononauts of music today? Who is threatening NATO's security? Was it PC Music and their affiliates and are we seeing the results with the boundary pushing artists like Jane Remover and Underscores today? Was it the last Injury Reserve album? LIL B??????

We've arrived at that part where I must say goodbye to you, my dear reader. I am doing a thing though. Want to find your musical soulmate from like 40 years ago? See more strange, sometimes deranged, writings from the past? Learn about random, hard to come by records? Well luckily for you I've made this instagram account so you can peruse with me: @citruwaxarchives. ☺





august

TORO Y MOI

vogue theatre
aug. 09

HOBO JOHNSON

& THE LOVEMAKERS
vogue theatre
aug. 13

SHING02 & OMA

hollywood theatre
aug. 22

TYLER BRADEN

hollywood theatre
aug. 30



september

MK.GEE

commodore ballroom
sep. 02

JAZMIN BEAN

vogue theatre
sep. 07

**THE RARE
OCCASIONS**

biltmore cabaret
sep. 18

ANDY SHAUF

vogue theatre
sep. 24

SLENDERBODIES

biltmore cabaret
sep. 26

AJ RAFAEL

vogue theatre
sep. 27

MARIKA HACKMAN

biltmore cabaret
sep. 29

FAYE WEBSTER

orpheum
sep. 30



october

EMPRESS OF

rickshaw theatre
oct. 02

XANA

biltmore cabaret
oct. 04

**PETER CAT
RECORDING CO.**

vogue theatre
oct. 06

HAYD

fox cabaret
oct. 08

RY X

vogue theatre
oct. 18

NECK DEEP

vogue theatre
oct. 22

ORION SUN

biltmore cabaret
oct. 25

**JW FRANCIS
x JAGUAR SUN**

biltmore cabaret
oct. 27



november

**GENEVIEVE
STOKES**

fox cabaret
nov. 01

MICHELLE

biltmore cabaret
nov. 02

DEHD

rickshaw theatre
nov. 05

ORIGAMI ANGEL

rickshaw theatre
nov. 09

PAWPAW ROD

biltmore cabaret
nov. 10

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Aside from being one of the premiere noise-punk acts in Vancouver, Tall Mary is a tight-knit group of friends whose storied history could easily fill every page of this issue of Discorder. I feel like I could have just let the recorder run and not ask a single question, and would have still found myself with more material for this article than I'd know what to do with.

Cole Klassen is the founder and driving creative force behind the project, whose experience of coming out as trans during the pandemic permeates the thematic content of the group's debut album, *When Will I Find Something New*. Cole's musical journey has been a long and winding one, synthesizing in an eclectic taste that shines through in their work.

COLE: I first got into classic rock through my dad; bands like Led Zeppelin and Pink Floyd. Then, the girls I had crushes on in grade 12 were into Tame Impala and Said The Whale, so I became a Dan Mangan stan. Later, [I got into] 4chan Music Board shit, being like, "only Swans is cool and only Death Grips is cool." I had this moment where I realized I was queer, and was more into pop. Now I'm going back towards edgy music. I'm just tired of algorithms and the like.

Initially, Cole collaborated with drummer friend, Brodie Hovanessian, under the name "Sapling," where some of the first Tall Mary tracks would take shape as far back as 2012.

COLE: I was in my Animal Collective phase, so it was a little more folky [back then]. It still had punk breakdowns and stuff, but it was kind of like Slint meets Neutral Milk Hotel.

While much of Cole's early songwriting focused on nature and work, the content of the lyrics shifted in a more political direction in the years between their BFA and MFA. *When Will I Find Something New* was conceived as Cole's MFA thesis project at UBC's School of Creative Writing.

COLE: I was always a writer, like I wanted to be a writer as a kid, but it made me really anxious because I had really high standards for myself. I'm still kind of like that. I'm very much a perfectionist.

Cole began their MFA at the height of COVID, meaning half their degree was taken through zoom. There was a silver lining, however, as this coincided with



Cole's realization that they were trans. The time alone gave her the opportunity to reflect on their gender identity. The barrier of safety offered by the computer screen allowed them to dress more feminine and express themselves in the way they desired without feeling judged or threatened.

COLE: But it wasn't so easy when lockdown ended and I wanted to keep presenting this way. I couldn't do my job and my school at home and have that protection from everyone.

Back then, just to wear makeup would make me stressed out, so it was good it forced me to go into that in-person thing. Being stared at with malice for the first time — it's always old dudes that stare at you — was kinda the big realization of

'oh, I will not be safe at night on my own.'

I'm still not at the point where I really feel comfortable straight-up wearing a dress on the city streets unless I'm going to a queer event or a show.

Despite the everyday challenges of being trans, Cole finds the on-stage attention to be quite motivating.

COLE: Since part of the art is about "looking," it really just works well for me to look at the crowd, them to look at me, I yell at them about being looked at, and then they're like "I'm looking at you."

Cole draws a parallel to the song "Queen" by Perfume Genius, which embraces the

*words by
Matt Schmidt*

*illustrations by
Sophy*

*photography by
Alistair Henning*

power of drawing attention, and forcing others to confront their gaze.

COLE: Now I realize difficulty is important. People who don't engage at all in difficulty are the same people who yell slurs at me because I'm difficult to them.

What's more difficult is, since we have a really complicated setup with modulators, loops, and click tracks, our input list is so long. So we've had to learn how to not have 15 inputs and still sound good, especially at the smaller venues we play at.

HUGH: Our first show, [at the Wise Hall], the batteries in the monitor died.

BEAU: I think they didn't turn my monitor on [at all]. It was my first show in a place like that, so I didn't know I was actually supposed to be able to hear things. I was like "I guess this is what playing live is like."

GEOFF: It was funny because we thought we played really poorly, but people were coming up to us afterwards like "whoa you guys are so experimental!"

Cole partially credits the deadlines imposed by the MFA program and the sage advice from her thesis advisor, Tariq Hussain, for giving them the push to create such an ambitious album. The creative environment of the MFA proved so fruitful that the album naturally grew to a double LP, despite attempts to trim the tracklist.

COLE: I tried really hard to attach some of the songs to a different idea because it's so financially unwise to do a double LP. I lost so much money and went into so much debt with it. I really didn't want to do it, but [cutting tracks] just never really worked.

GEOFF: I remember we had recorded the first seven songs over about a year, and I was ready to mix and master it. As soon as I was done, Cole's like, "hey, I wrote eight more songs."

On the LP, Cole performs every instrument except drums, which were performed mostly by Tristan Helgason, except on 'Thaw,' which were performed by Brodie. In live performances, Cole sticks to guitar and vocals.

Geoff Pemberton also plays guitar, he also handled all mixing and mastering on the LP, and shared recording duties with Cole. Geoff and Cole met at a concert through a mutual friend, Eric, who had also introduced Cole to Brodie.

GEOFF: I come from a metal background, if you couldn't tell.

I could tell.

GEOFF: I'd never played an instrument until after I graduated because my parents were very unmusical and not curious about music. It's kind of weird that I came out the way I am. I think about that a lot.

I discovered the French black metal scene — bands like Gris — where it's more about the artistry of it — the tonality and timbre — rather than just aggression, hyper masculinity, and all that toxic shit I don't think anybody really likes unless they also suck.

Eventually I had my reckoning with metal and got a little tired of the subculture, as I started figuring out I'm vaguely queer, and I was in this subculture that was kind of hostile to that. So I started getting into more genres.

Hugh Conings brings additional influences to the lineup on drums, getting his start performing Scottish snare drumming at SFU and later studying Jazz at Capilano. Over time, his tastes and style has grown heavier, along with the size of his kit and drum sticks. As is the trend within the group, Cole and Hugh's friendship goes back much further than their tenure in Tall Mary.

COLE: [Hugh and I] went to this weird performing arts school, the Jennings Institute for Performing Artists.

HUGH: It was a little culty.

COLE: But also it was really interesting and useful because I never had a good music teacher until Marnie Jennings. She really cares, and is a really good teacher. That intensity and that standard was really good, even if it was maybe a bit too intense.

Beau Wallbridge completes the high-chemistry rhythm section on bass, having jammed with Hugh for the last 15 years. King Crimson is a major influence on the entire group, but perhaps none more than Beau. Beau is inspired by the non-traditional playing styles of Les Claypool (Primus) and Geddy Lee (Rush), and of course the dark tone of John Wetton (King Crimson).

BEAU: I originally wanted to be a drummer, but my family would not allow that. I had a dream where I had the choice between drums and bass and I chose the bass, so I guess I just followed my dreams.



COLE: Brodie, Hugh, and Beau are in a band called Underconstructed. It's like a psychedelic jam noise band. All improvised.

Underconstructed became a sort of trio which other people, like Cole, would jam with and hone their improvisational skills. A litany of live performance recordings can be found on their bandcamp. However, despite everyone's long history of playing together, it took a while for this current lineup of Tall Mary to find itself.

BEAU: Cole, Geoff, and I went to Nanaimo for Cole's birthday something like six years ago. We were on the front of the ferry and wind was blowing and Cole just turned to me and said, "hey, you wanna be the bassist in my band?" Then I didn't hear from Cole for like five years. I just assumed it wasn't going anywhere.





COLE: It did take four or five years of trying different people before pushing myself to actually do shows and do an album.

BEAU: So I was probably the fifth bassist Cole asked.

COLE: The first bassist was Ben from la lune.

The band regaled me with tales of fireside acoustic camping jams, and massive parties Cole would host where more than a dozen musicians would come together and improvise songs based on words out of a hat and 5 minutes of prep. Until that point, Geoff always preferred writing and recording over performing, and credits the exposure to improvisation in these settings as a massive step in exposure therapy.

GEOFF: And now I'm in a band where I play with leather working tools on my guitar.

The band is always getting up to some on stage antics, which can be traced back to some of their earliest shows.

COLE: Our second show at 648 was the first time I poured the beer on my head [during "Dripping w/ Eyes"]. I also chucked a bunch of Googly eyes into the crowd, but no one noticed because it was dark.

BEAU: [That show] was when I realized how awesome and supportive [the local queer music scene] is. I loved the energy. It was very small, but it felt very intimate and supportive. That's when I fell in love a little bit with the scene.

COLE: I always feel like more utility is being achieved at punk shows where everyone is moshing. They give you the energy, you give them the energy, they give you energy back. And the music is about being free.

While their local notoriety is steadily growing from word of mouth and their captivating live performances, Cole expresses some frustration with getting people to listen to her music, particularly in North America, though their audience is growing globally. Recently they were even featured in *Rolling Stone Español*.

COLE: A lot of people these days are looking for genre. We're not really in any specific category. I guess gender-fluid-noise-punk, sort of. I've been influenced a lot by bands like Chat Pile, and we're really inspired by performance-art stuff, like *Lingua Ignota* [...] and Lydia Lunch from *Teenage Jesus and the Jerks* doing the screwdriver on the guitar-type stuff.

It's a lot harder marketing a band that doesn't have a ton of follower capital to North America, versus Europe and Latin America. Most of our listeners are 35 to 45 year old European men.

Currently, Cole is working on organizing some music videos, playing more shows, and hopefully doing some music festivals in the near future, which should all help bolster the group's following in the months to come. Also on the docket is applying for grants to afford a tour next year, and to start working on the long-planned follow-up 'Electrician,' one song from which has already been recorded. Who knows, you may even see some collaborations with other local noise acts like NATLAK and Piss. 😊

Desolation's Flower — Ragana
The latest record from the queer black metal duo from Olympia, WA. It's witchy, atmospheric, and sludgy. A perfect record to accompany the end of the world.

GEOFF

Desolation's Flower — Ragana
Two copies in the bunker because it's just that good.

À l'âme enflammée, l'âme constellée... — Gris
A life-changing record from the french black metal scene that made Geoff want to get into recording. The record pairs swelling strings with agonizing death vocals in a marriage of beauty and despair.

Mutant — ARCA
Birth, death, and rebirth. An almost indescribable sound-collage of wonky, glitchy IDM that penetrates you like a barbed hook. An essential in modern queer music.

HUGH

Blackstar — David Bowie
Bowie's near-posthumous farewell record, featuring a number of respected jazz musicians. A historic album to say the least, and highly fitting for a bunker.

Knower Forever — Knower
Jazzy synth funk with ample improvisation and enough quirky beats to keep you dancing until the end of time.

/\ /\ Y / — MIA
An initially poorly received experimental hip-hop record from 2010 that has since been re-evaluated as ahead of its time. A bunch of straight up bangers.

BUNKER ALBUMS

As for what albums the band would take into a bunker in the event of an apocalypse, their choices reflect the group's eclectic tastes and inspirations. The selection highlights a love for the experimental and virtuoso, and a deep respect for the GOATs. Sure, the overall tone of the selection is a bit depressing, but it's the apocalypse, what do you expect?

COLE

Government Plates — Death Grips
A perhaps lesser appreciated record in the Death Grips oeuvre, *Government Plates* strikes a balance between artsy vibes and moshable bangers.

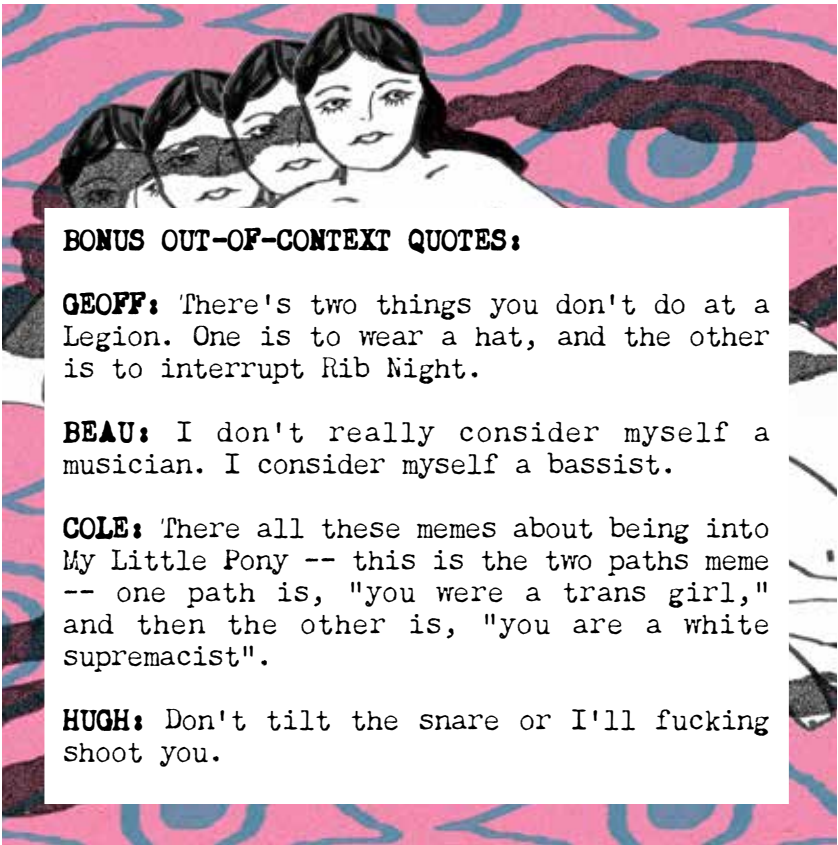
Unfold — The Necks
A double LP from a prolific Australian avant-garde improv jazz trio, featuring four tracks that average 18.5 minutes each.

BEAU

Larks' Tongues in Aspic — King Crimson
One of the grandfather records of avant-garde metal which gives the beloved In The Court of the Crimson King a run for its money.

Land Animal — Bent Knee
The fourth LP from criminally underrated Bostonian art rock group, Bent Knee. Courtney Swain's passionate vocals paired with the band's highly technical musical arrangements make for a remarkably memorable listen.

Forever Forever — Genevieve Artadi
The newest solo album from one half of the duo, KNOWER, featuring a musically diverse collection of art pop and jazz fusion.



BONUS OUT-OF-CONTEXT QUOTES:

GEOFF: There's two things you don't do at a Legion. One is to wear a hat, and the other is to interrupt Rib Night.

BEAU: I don't really consider myself a musician. I consider myself a bassist.

COLE: There all these memes about being into My Little Pony -- this is the two paths meme -- one path is, "you were a trans girl," and then the other is, "you are a white supremacist".

HUGH: Don't tilt the snare or I'll fucking shoot you.

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ART AS A TOOL OF RESISTANCE – THE ART ACTIVISM COLLECTIVE ‘ANARTCHISTS’

WORDS BY FRANCIS ROGERS (THEY/SHE) AND HELEN SHAKH (THEY /SHE) / ILLUSTRATIONS BY BILLIE CULLEN



ANARTCHISTS is a volunteer-run, workshop-based collective of individuals passionate about art, social justice, and political resilience. Founded by Aleeza Yusuf (she/they) in October 2023, ANARTCHISTS came about as a response to rising injustice, and later, as an artistic space for community, political activism and a space to share intense feelings. In just a few months, the idea turned into a powerful collective organization — one which offers people from all walks of life a safe space to experience community and make a difference. What began as a couch-surfing initiative eventually found a home at The James Black Gallery and grew into a lovely community of folks that meet on a regular basis to volunteer and host action art builds, workshops, film screenings and more — for no other reason than their desire to actualize their dreams of a free Palestine, and of collective liberation. In this piece, we gathered feedback from the founder, organizers, host, and participants of ANARTCHISTS in a Q&A format to share personal experiences of the collective’s impactful work.

Q: Aleeza, tell us what is the backstory of ANARTCHISTS?

Aleeza: In the earlier days of Israel's aggression on Palestine, I found myself alone in my heartbreak, and much of my October was spent grieving people I'd never met. I probably wouldn't have ever crossed paths with any of the Palestinians I was mourning. Yet, there I was, paralyzed on my bed, crying from a comfortable distance while I tried my best to burn the names and faces from the ever-growing list of martyrs into my brain. It felt criminal to forget, to watch each incredibly unique and complex individual be reduced to another number. By November, I was beginning to become demoralized and felt myself slowly melting into a soup of cynicism, I felt powerless. People are dying, people have always been dying, and I am just one person. I found myself questioning; what could I possibly do?

And from all this distance? And will any of my efforts even make a difference? It was at this point that I started reaching out to those who shared my devastation, and together we decided to host our very first community art build with the intention to engage in action collectively. For us to find solace in a community of people driven by the same desire, to see a better world, while also being able to channel our frustrations creatively. The first art build gathered those who had the knowledge and were ready to fight, and those who were new, but eager to learn. Some held old beliefs they wanted to challenge, some came in search of relief for their overwhelming feelings. That first event truly became a safe space — welcoming people that were in every stage of their unlearning and relearning. This is a feature of ANARTCHISTS we maintain to this day.

Q: Could you tell us about the name of the organization? What does “ANARTCHIST” mean?

Aleeza: The idea behind the name came quite naturally; before ANARTCHISTS became a collective, it was a personal, archival project made with the intention of researching and sharing the works of prominent resistance artists, while also highlighting the works of present-day BIPOC & Queer creatives that often get overlooked or lost in the digital-realm as a result of the Eurocentric algorithm (yes... the algorithm is a hater). ANARTCHISTS now serves a greater purpose, but I hope the name continues to help destigmatize activism and make it more accessible to a wider demographic by offering folks a way to engage and connect with movements more consistently through the creation and/or consumption of art relating to it. And for those of us that create because it is necessary... I hope the name reminds you of your gift of expression, the power you hold in driving culture and starting conversations and ultimately, the responsibility you possess as a consequence of

that influence to amplify the voices of those who have been silenced.

Q: What drew you into organizing these art activist events?

Aleeza: Activism centring art is not uncommon by any means, in fact, art has a rich history of resistance, which is exactly why I felt called to organize these events. Art serves as language that transcends all borders and barriers, and has the ability to help us connect with the cause and with one another. In addition to



that, as an artist I've personally found the act of creating deeply comforting in times of great distress and I wanted to be able to share that practice. We've structured our events so that we alternate between creating and consuming art, taking action, with some form of cathartic release. It has allowed us to balance the heaviness of reality. I've also been heavily inspired by, and have learnt from, pre-existing collectives here in Vancouver such as *Take Over Skateboard* and *Antisocial Skateboard Shop* which have both held skating & art-centered community workshops for local causes and initiatives.

Q: Have hosting these events influenced your own life and wellbeing?

Aleeza: In times like this, it's so important to come back to community. When you do, you'll realise that there is strength in numbers, and that we, as a collective, have the potential to actualize our dreams and hopes for a better world. At the end of every art build, I've always felt an

overwhelming amount of love, power and a profound sense of purpose. Every person I've interacted with through organizing, has restored my faith in humanity to some extent, and has given me the energy that I need to keep on moving. [...] Perhaps the greatest myth that was dispelled for me was the belief that I didn't have any power, that my contributions did not hold any weight. As our collective has grown, I've been able to see how every single person that attends and/or organizes alongside myself plays such an invaluable role in keeping the momentum — albeit in our own ways. In being able to witness that, I've begun to realize that no matter how small you think your contribution is, it is still something.

The James Black Gallery (JBG) became the primary host for ANARTCHIST events such as; film screenings with discussions, screen print workshops, and zine-making. We wanted to hear from Zandi Dandizette (they/them), the executive director and founder of the JBG.

Q: Zandi, why did you decide to host ANARTCHIST collective art builds? What motivated you to keep the hosting and eventually start organizing as well?

Zandi: I have been involved in the nuances of running a community space for about a decade. When everything escalated last fall, every part of my being wanted to drop what I was doing and be deep in activism. However, you can't build sustainable long term bonds, or jump into deep organizing work without trust in those leading — so I had to recognize what was within my capacity, and what I have access to, in order to offer it to others. I posted an online offer to use JBG space and Instagram account and ANARTCHISTS collective was one of several initiatives that reached out. It really appealed to me that they had long term goals for community care, as well as connection outside frontlines work. We've been so lucky to host them. It has integrated new people into our greater community from

these art builds and really showed how aligning values impact the strength and connection of a community.

Q: What is a unique experience you remember from the first art builds you hosted or attended?

Zandi: I'd show up to some of the initial events and the other organizers wouldn't know me. I loved getting to witness the effort they'd put into welcoming each person, how they'd get people set up with actions, or lead conversations. Getting to be an attendee in your own space is a unique experience. Getting to attend something being led by people who put care and intention into what they're doing — even more special.

Q: Has your view of the community changed after an art build?

Zandi: Hmm, not really. I was already in solidarity with the cause. However, I got to meet some really lovely people through it. Felt nice to feel comradery and meet new people. When I have attended actions, and witnessed others I have met through art builds, I feel more empowered and connected.

In addition to Aleeza, Zandi, and the JBG, the volunteer organizers and participants also help keep the collective alive, connecting, and creating. We wanted to hear from both organizers and participants regarding their experiences at art builds, why they joined ANARTCHISTS, and how it has impacted their lives.

Q: How have art builds contributed to your wellbeing?

Cassandra Rae, Organizer (she/her): Being creative has always been something I do to express myself, so when I found ANARTCHISTS I felt it was a great place to channel all my grief, anger, and sadness while being among like-minded people.

Helen Shakh, Participant (they/she): I rarely feel like I am a part of anything, but these art builds have helped me greatly to find a sense of belonging and community. It's amazing what just being in a room full of like minded people can do for one's mental wellbeing — who would've thought?

Vanessa Lorusso, Organizer (she/her): I have struggled a lot with my mental health in the last 10+ years and relied on unhealthy methods of relief and sabotage to try and make myself feel better. Art builds have taught me that there are ways to channel my emotional turmoil into true grace and relief by allowing emotions that we normally attribute as negative — shame, guilt, anger, sadness, envy, helplessness — into a beautiful piece of art. This has shown me that with all the horror we endure on our own, and that we witness in the world, through art we can turn it into something meaningful, memorable, and tangible. Art builds are all about community, about bringing like-minded, creative individuals together, and this sense of community has encouraged me to not lessen the parts of myself that might seem messy or invaluable to normal societal standards.

Rory Mills, Participant (they/them): Greatly! Gives me something active to do for the cause and be in community.

Q: What is a memory or highlight from an event you have attended and/or hosted?

Rory: Met friends I hadn't seen in a long time who were all joining together to support Palestine.

Cassandra: The screen printing art build we hosted this year was particularly inspiring and full of joyful energy. We managed to send over 200 correspondences to elected officials about Palestine,



raised over 300\$, and most importantly got to meet and connect with like minded creatives, activists, and community members. I hosted a zine making workshop and it was so amazing to see people come and make art with me!! The art that we all made was cathartic and expressive and it helped us gather in a safe space and feel seen and heard. Some people made educational zines on how to support a free Palestine. Some people made poetic zines. Some people made zines about healing and resistance. It was so inspiring to see everyone's take on a zine about Palestine and I'll be forever grateful for the people who came to spend that time with me.

Vanessa: Staying until after close for my first art build because I felt like I was in such a safe, inviting space — even after the people I had come to the build with left.

Q: What is something you learnt that you didn't know about before attending and/or hosting an ANARTCHIST event? For instance, a myth dispelled?

Vanessa: Simply put, I thought you had to be an "artist" to be allowed to create art. I've come to learn that everyone within their own right is an artist, and art should not be limited to grades or "good or bad" but it should be limitless and know no bounds. Art can be so much more than just aesthetically pleasing — and using art to release emotion, especially now, when it's difficult to live in a world so heavy, is truly life saving.

Rory: The demographic of people who care about Palestine fits everyone.

Aleeza: Perhaps the greatest myth that was dispelled was that I didn't have power, that my contributions did not hold weight. As our collective has grown, I've been able to see how every single person who attends and/or organizes alongside

myself plays such an invaluable role in keeping the momentum, albeit in our own ways. In being able to witness that, I've begun to realize that no matter how small you think your contribution is, it is still something. Regarding something new that I've learnt; before this point I had never taken action before! Shoutout to our incredible action leader, Cassandra, for guiding us all through action and creating the most accessible and resourceful action linktree!

Cassandra: This is maybe kind of cheesy, but the myth that was dispelled for me is that we can't do anything about issues of injustice. Because I learned that if we gather together, that there is strength in numbers, and having support is much more sustainable than trying to take on everything alone.

Q: Why/how is art a tool of resistance for you?

Rory: In times like this it's so important to come back to community. When you do, you'll realise there is strength in numbers, and that we have the potential to actualize our dreams and hopes for a better world. At the end of every art build, I've always felt an overwhelming amount of love, power and a profound sense of purpose. Every person I've interacted with through organizing has restored my faith in humanity to some extent, and has given me the energy that I need to keep on moving.

Cassandra: Firstly, I think that no resistance or revolution can be done without rest and healing, and I find art to be an incredibly healing practice as it helps me express my emotions and get into my body. Secondly, revolution and resistance can only be achieved through creativity — we need to rethink our current world and create something new. Artists and creatives are the bedrock of imagining new and better worlds.

Helen: As someone who comes from a culture with a long history of oppression, and is also interested in art history, I think art is the greatest tool of resistance because it can take many forms. It can portray a wide range of emotions, and in general, has no limits. Caricatures, performances, installations, posters, zines — just to name a few! Art of resistance is an outlet for the creator, and inspiration for the viewer.

Vanessa : Art is a tool of resistance for me because no one can take away your ability to create. In a world that is so bent on trying to control others, and manipulate a system to a certain percentage advantage, art is there to dispel these ideologies and to harness the power of the individual — the power of the people.

Q: Has your view of community changed after attending/hosting an ANARTCHIST art build? If yes, how?

Cassandra: It has definitely changed. Since the pandemic I was feeling really hopeless and uninspired, but meeting like-minded people has helped me feel

more connected. ANARTCHISTS had posted that they were looking for volunteers to help run art builds and it was the right post, at the right time!! ANARTCHISTS has helped me connect with people who want to gather to make change in the world, and to hold space for the complicated emotions that hold us back.

Helen: The art build showed me that the sense of community and acceptance I'm still seeking in this city, even after 2 years, definitely exists, I just need to be open to becoming a part of it. Sometimes it's hard to find like-minded people who care about the same issues you do — and are also willing to support you and your art. The ANARTCHIST collective certainly feels like a safe space that embodies it all. If only I found [ANARTCHISTS] two years ago when I moved to Canada.

In one word, describe what these builds feel like for you?

Cassandra: Community.

Rory: Connecting.

Helen: Support.

Vanessa: Freeing.

Aleeza: Hope! Hope! Hope!

Q: Finally, Aleeza, what is your vision for the future of ANARTCHISTS?

Aleeza: ANARTCHISTS ultimately strives to be a space that people can come and return to, to un/relearn, take action and get involved in the fight towards collective liberation while also being able to find the comfort and reassurance they need from like-minded folks, to keep them going. We would love to continue hosting art builds and do plan on eventually broadening our horizons, offering our platform and support to local initiatives as we continue to grow! If anybody has the ability to change the world it is the artists, the community organizers, the people coming together. It is us.

The ANARTCHIST collective is still active and has many new, engaging art builds coming up in the future! "As the collective has grown, we've been able to see how every single person that attends and/or organizes alongside, plays such an invaluable role in keeping the momentum of the movement going, albeit in our own ways," says Aleeza. In being able to witness so many creative people come together with a united purpose, It's become clear that no matter how small you think your contribution is, it is still something. As a collective, ANARTCHISTS believe in the value of communal expression and action, that is about bringing like-minded, creative individuals together. This community has encouraged many to not lessen the parts of themselves that might seem messy or invaluable to normal societal standards. ☺

Something *Has Changed* for Hope Slide



words by **Julian Forst**

illustrations by **Byeonghun Lee**

photos by **Marc Ducusin**

The outdoor stage at Green Auto, wedged between two high walls of piled shipping containers, is built on a northern slope in lower Grandview-Woodland. Above canopies hung against the sun and rain, the North Shore Mountains can be seen, blue in the evening and the distance.

Few Vancouver venues can match this view; it accents the grand, casual beauty that hangs at times unnoticed above the lower mainland, and puts nature in harmony with the vibrancy of local artists who perform here. All told, a pretty sick backdrop for a show.

Tonight the light sticks around long enough for Hope Slide to take the stage, closing out a fundraiser gig after Jisei, the Arbuckles and Pale North. This is the lead up to a packed few months for Hope Slide, set to record their first EP in early August at Rain City Recorders with a hopeful release date in the Fall. On top of that, the band has five gigs booked at various venues throughout August and hopes to go on tour before the year ends. After their set at Green Auto, I spoke with Hope Slide on a shaky wooden staircase outside their rehearsal space a few blocks south of the venue. Despite the daunting scale of the coming months, the band was in high spirits, determined to meet the work head on.

"We're ready to expand," said pianist and vocalist Kerry Hickli. Calvin Jay, guitarist and front-person, agreed: "We're just excited for the future, it feels exciting

playing in this band right now." But the rising star wasn't always so clearly in view for Hope Slide. Of "Midnight Meet," the band's determined opening song and one they plan to re-record for their EP, Calvin said, "I wrote [it] in my basement suite in East Vancouver when I was like, maybe 19... I had no idea that anything would ever come of it, not knowing that I would ever be playing it to a sold out crowd at the Vogue."

Hope Slide started as a solo project for Calvin during COVID 19 lockdowns. "I was working with a friend on producing some music," he said, "and I got frustrated because they didn't want to work on it all the time — which is fair — but I did." That ambition pushed Calvin towards learning to record and produce songs by himself. Under the name Hope Slide he released four solo albums over the subsequent years, frequently collaborating with current Hope Slide percussionist Zane Klassen.

"I never played live or anything like that," said Calvin. "Wasn't involved in the scene; didn't know how to get involved in the scene." But when Adult Movies, Calvin and Zane's former band, broke up in 2022, they decided to keep making music together as Hope Slide with the intent of turning the once-solo project into a full-scale band.

"I said [to Zane], 'you can play drums until we find another drummer, and then you can be the guitarist.'" Calvin trailed off, laughing, "and that never happened." He shot a quick "sorry" to Zane who smiled sadly.

Kerry laughed too, saying, "And it never will."

When Adult Movies broke up, they'd already been booked for a few upcoming shows, so Calvin had decided to play them as a solo act. "[It] was freaking nerve racking," he said, but he had hopes that these shows would



put him in contact with potential Hope Slide members. Sure enough, by the fall of 2022, Rollie Miller had joined up as guitarist, and bassist Jack Hanrahan had been introduced through Kerry, who had yet to join.

For about a month in early 2023, Hope Slide performed as a four piece indie rock band. But when Kerry and violinist Elena Massing joined up that February, the pair's less indie-rock-coded instruments, along with backgrounds in theory and classical music, inspired a shift towards the elaborate, orchestral sound that Hope Slide plays with today.

"When me and Elena joined," said Kerry, "they had two really mainstream, pop-y songs and we were like, 'No.' Nothing wrong with those songs, I just don't feel inspired, necessarily, to play them."

Calvin agreed, saying the band really found its identity with the addition of Kerry and Elena. "Everyone's so talented," he said "so everyone adds their own unique spin to [the music]."

Elena in particular, stepping away from the classical structure she was used to for the first time, had the unique challenge of adjusting to improvisation with her instrument. "I had only ever used the violin to play classical music," she said. "It wasn't just learning how to play in Hope Slide, it was learning how to play without anything being given to me in general — figuring out how to make things up with nothing to base it off of."

But Elena's bandmates had nothing but praise for her improvisational skills. "Elena [is] really good at finding melodies

and then slowly shaping them, finding things and then making them permanent... which is really impressive," said Calvin.

Though it may not have been an inspiring end to work towards, Hope Slide's indie rock origins were "a good point to start on," said Zane. "We didn't know each other as a band and [those early songs] were relatively easy to learn quickly, to play live."

Hope Slide set to work going through Calvin's solo back-catalogue, choosing songs that had potential as full-band pieces. "[We were] initially just playing them as they were," said Jack, "and then figuring out our own parts to play to enhance the songs, chang[ing them] from the recording to a live experience."

One song from Hope Slide's solo stint to get the orchestral treatment is 2020's "Go Mad Ruin Yourself Commit Crimes," a personal favourite of Zane's.

"When Calvin asked me to join," he said, "I told him, 'The only way I'm joining is if we play that song. I like that song the most.'" The band has re-arranged "Go Mad" completely to include, among other changes, Massing's violin and an expanded piano part from Kerry. They plan to record the new version for release on their upcoming EP.

Though they started with Calvin's back catalogue, each of Hope Slide's members eventually began to bring ideas and outlines for new songs to the band's rehearsal and writing sessions. Today, the collaborative nature of the band is immediately obvious to any show-goer who sees them live.



“We have Kerry who sings songs and Elena’s next up,” said Calvin, “Jack does a duet with me, and we’re all writing together, writing lyrics and chords.”

Once Hope Slide was comfortable with their live set, the musicians jumped on the venue circuit. “The game plan...” said Jack, “I think it was just like, ‘Let’s play at LanaLou’s, let’s do that first’... I think there’s an idea of spiraling upwards through the local venues in the scene – kinda starting off with the easiest to get into and working our way up.”

“I was just thinking today,” said Zane, “how a year ago-ish we were like, ‘Man, Green Auto’s so hard to get into, it’d be so sick to play Green Auto.’ We’ve played there like four times now.”

“Green Auto’s my favourite venue,” added Kerry, to nods and agreement from the rest of the band.

By January of 2024, Rollie Miller had left Hope Slide to pursue their solo project CONAN. With the current line-up cemented, and the band dug in to record their first single, “Something Changed.” But on April 20th, their attentions were firmly diverted. Calvin got a message on Instagram — “Can you open for Panchiko tonight at the Vogue theatre?”

“Looking at it, I was like, ‘That’s a very specific scam,’” said Calvin. “Then they name-dropped the tour manager and I was like, ‘Ok, no, this is real.’”

English shoegaze-pop band Panchiko were in trouble. Their opening act was stuck at the border with Visa issues and they desperately needed a local band to fill in at their sold-out Vogue show — at less than ten hours notice.

Back when he was a solo act, Calvin had met the tour manager for pop artist Claire Rosincrantz at one of Hope Slide’s shows. The manager was apparently impressed: over a year later, they recommended Hope Slide when Panchiko’s tour manager reached out looking for potential openers.

Calvin was having brunch with his dad when he got the news. He hurriedly excused himself and staggered out

on the curb to call up his bandmates, pacing back and forth outside the restaurant. “This is real,” he told them. “I don’t have time to explain, but just, like, yes or no?” “I thought it was fake,” said Kerry. “I went to the Vogue website to see if [Panchiko was] actually playing.” Once she was convinced that there was no elaborate prank, Kerry called in sick to her day job for the first time in her life and rushed to the rehearsal space.

Jack was at work when Calvin called him up, and he walked out early to make rehearsals. The reality of the situation took a while to hit him. “This is so silly,” he said when he arrived at practice. “We’re gonna play on such a big stage and there’ll be no one there.” His bandmates looked at him wide-eyed. “No,” they said, “it’s sold out. Thirteen-hundred people.”

Once they got there, the surreality started to hit. “Literally a year ago on the same day we played the Roxy [next door to the Vogue] and there was nobody there,” said Zane. “We joked about, like — ‘Oh yeah, next time we’ll be at the Vogue.’”

“There’s so much luck involved,” said Calvin. “That [show] was not an example of like, ‘I worked really hard and someone gave me the opportunity.’ It was just luck. But we were prepared, because we’d rehearsed a lot and we’d worked really hard.”

After receiving a series of breathless thanks from the members of Panchiko (“[They] were like, ‘Thanks so much for coming, you really saved us,’ and we were like, ‘Ha ha, yeah, this is not a big deal at all,’” said Kerry), Hope Slide took the stage to a monstrous roar from a crowd double the size of any they’d ever performed to. A chance encounter nearly two years prior had set the band up to play one of Vancouver’s most coveted venues. But they were ready.

“Weirdly, I was completely calm,” said Kerry, and most other members nodded. “It just felt like a show,” they agreed.

Massing had a different perspective. “I personally was shitting myself,” she laughed. “I don’t know why everyone else was so calm about this!”

“I had seen one of my favourite concerts... Lucy Dacus, [at the Vogue] a bit over a year ago,” she said, “and the whole time I was playing I was just staring at the spot where I had been standing when I’d seen her play. And I was like, ‘What the fuck? What is happening? I shouldn’t be here right now!’”

But in truth, it was just another show. The musicians of Hope Slide played the songs they know by heart, tried to savour the moment, and took their bows at the end.

With the vital publicity boost from the Vogue show quickly passing by, Hope Slide redoubled their efforts on recording and producing “Something Changed,” which Calvin referred to as an “homage to folk and country.”

After recording the beds at the SAE Institute in North Van with friend Alec Taylor of Cat Larceny, Hope Slide

“got into the studio and started [thinking], ‘Now we should add a shaker here, or like a tambourine,’” said Calvin. Zane even managed to inch within reach of his dream to play guitar for Hope Slide, recording the single’s distinctive banjo and lap steel tracks.

“We’re not a folk-country band, but it was kind of like us having fun, getting a little folky with it,” said Calvin, who pointed to Wilco as a key influence on the sound of “Something Changed” and the band in general, among other artists like Mitski, Mount Eerie and Sigur Rós, the last of which inspired Calvin’s eye catching technique of bowing his electric guitar on the single. The curious can find a full playlist of “songs that made ‘Something Changed’” on Hope Slide’s Spotify page.

In addition to their mainstream influences, Hope Slide referred to local artists Cat Larceny, Kate Cunningham with Nonarchy and Wiles, Pale North, Sleepy Gonzales, Punching Knives and Amanda Sum, along with former Vancouver local Tractor Beam, as inspirational for their music and live shows.

A culmination of these influences, “Something Changed” is a soaring melancholy composed of densely layered vocals, instruments and ambience that garnered the band recognition from American blog *Obscure Sound* and Canada’s own *Exclaim! Magazine*.

“I don’t think [the lush instrumentation] was necessarily a core idea at the beginning of it, but rather something we stumbled upon as we got into mixing,” said Calvin. But the sonic richness of the single isn’t necessarily an indication of Hope Slide’s direction on their new EP.

“I think we learned something by doing [such heavy instrumentation],” said Zane. “Going forward and recording, we might not want to add as much. It works for the song, I think, but we did just keep layering and putting stuff on. I think we realized that we can be more sparse going forward.”

“Something Changed” was released in May of 2024 with an accompanying music video following in June. The video follows a typical Hope Slide pre-show routine, complete with a driving montage and plenty of luxurious shots of Vancouver scenery in the setting sun. It was filmed by Madison Friesen and other friends, mostly on the day of Hope Slide’s single release show at Green Auto (and partially at your very own CiTR radio station) with Zane Klassen editing.

Now Hope Slide band turns their attention to the future and their new EP, which Calvin said will take a “philosophical approach to recording, everything on the record must be produced in the studio, no outside sampling or midi stuff.” Some songs are planned to feature full orchestral arrangements: “saxophone, cello, two violins — the works.”

Not content with one EP, Hope Slide plans to record a second album in the fall of 2024 if they are awarded a grant that they have applied for. They hope to release this second EP, which Calvin described as having “a more indie rock flavour, a little bit hookier, more strings... but still sad as hell,” in the Spring of next year, springboarding right off of that into a summer tour.

“It’d be great to go to the States [as well] if we can afford the Visas,” said Zane. “Realistically it’ll probably be a western Canada thing.”

“It also depends on festivals,” added Calvin. “We could formulate a tour around playing an event, showcase or festival on the East Coast.”

For now though, Hope Slide is playing KW Studios on August 16, Red Gate on the 18th, The Cobalt on the 23rd and Blue Light Sessions on the 30th after recording their first EP over the first three days of the month. And despite (or maybe because of) their packed schedule, they’re going to enjoy the ride.

“I love everything about it,” said Calvin. “I love meeting up with everyone for dinner, I love rehearsing, I love writing, loading out, packing the car.”

“I love soundcheck,” said Kerry. “It’s so fun to just be on stage. It feels like the most homey place. That’s just what being a musician is, I guess.” 🍷



PARADISE ISLAND

VOL 1

AN OPEN BREEZE SUMMER CELEBRATION



SUNDAY, AUGUST 25 2024

LOT 55 ON GLORIOUS

GRANVILLE ISLAND, VANCOUVER BC

DOORS 4PM | CURFEW 10PM | 19+



PATRICK HOLLAND [MTL]



Granville
Island



B2B DJ D.DEE [YVR]



ALIMENTARIA
MEXICANA

*stay out late
it feels great!*

WAAJEED [DETROIT]



BRITISH
COLUMBIA

PARADISE
SELECTORS:

KÜT & DONNA CROONER



FEATURING CULINARY OFFERINGS FROM ALIMENTARIA MEXICANA
& CURATED COCKTAILS, NATURAL WINES & MORE SUMMERTIME PLEASURES



Sunday

Monday

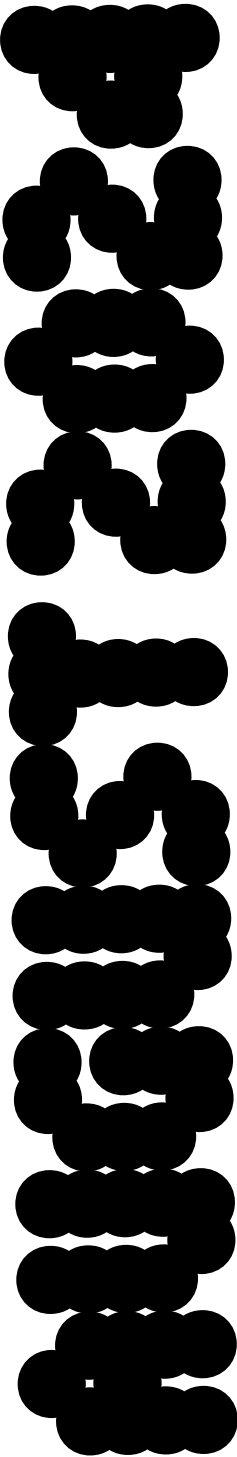
Tuesday

Wednesday

Thursday

Friday

Saturday



MONTH ART BY YSABEL GANA

04	HAPPYLAND @ PNE • Shame Fest @ Various • Hard Kandy @ The Bunker • Babes on Babes @ Fortune Sound Club • Rhythm of the Night @ Birdhouse	05	• Shame Fest @ Various • Harmony Arts Festival @ West Van Waterfront • Harmony Arts Festival @ West Van Waterfront	06	• Romy @ Commodore Ballroom • Navigating mental health resources in Canada @ VPL Central Branch • Harmony Arts Festival @ West Van Waterfront	07	• Vines Festival @ Various • Harmony Arts Festival @ West Van Waterfront	08	• Worakls @ Fortune • Vines Festival @ Various • Women, Trans & Queer Access Nights @ Kickstand Bikes • Harmony Arts Festival @ West Van Waterfront	09	• Gachet's Writer's Workshop @ Gallery Gachet • Vines Festival @ Various • Toro Y Moi @ Vogue • Harmony Arts Festival @ West Van Waterfront • Wallgrin @ Green Auto • Son Little @ The Pearl	10	• Vines Festival @ Various • Harmony Arts Festival @ West Van Waterfront • Duff Thompson / Steph Green @ the Pearl • Slut Island @ The Birdhouse • Forbidden Dimension @ Lana Lou's	11	• Vines Festival @ Various • Ghibli Jazz Orchestra @ The Pearl • Summer's Brother/Cursed WordsKites On Mars @ Red Gate	12	• Activating Pigeon Park: A Community Curation Project of Roots and Resilience @ Gallery Gachet • Vines Festival @ Various	13	• Vines Festival @ Various	14	• Vines Festival @ Various	15	• Vines Festival @ Various • Women, Trans & Queer Access Nights @ Kickstand Bikes • The Infidels Present: Persian Party @ Hero's Welcome • Leathers @ FOx Cabaret	16	• Gachet's Writer's Workshop @ Gallery Gachet • Vines Festival @ Various • Linda McKae / David P. Smith / Janis McKenzie @ Lanalou's • Amen Dunes @ The Pearl • Pack Rat/ Tough Age @ Green Auto	17	• Vines Festival @ Various • JPEGMAFIA @ Vogue • Rezn / Mute Duo @ Green auto	18	• Wedding/Rosemary Ginger/Hopeslide @ Red Gate	19	• Activating Pigeon Park: A Community Curation Project of Roots and Resilience @ Gallery Gachet	20		21	• What Sex Workers Can Teach You About Craft @ Massy Books	22	• Women, Trans & Queer Access Nights @ Kickstand Bikes	23	• Gachet's Writer's Workshop @ Gallery Gachet • The Magic Triangle @ Green Auto • the Softies @ Fox Cabaret	24	• Brat Party @ The Birdhouse • Turtle Island Music Festival @ Sunset Beach	25	• Activating Pigeon Park: A Community Curation Project of Roots and Resilience @ Gallery Gachet	26	• Radical Pedagogies Reading Group @ Spartacus Books • Bastardane x Otto @ The Pearl • Mushroom Church @ Christ Church Cathedral	27	• Rent Cheque @ Village Studios	28	• Women, Trans & Queer Access Nights @ Kickstand Bikes	29	• Gachet's Writer's Workshop @ Gallery Gachet	30	• Ladytron @ Rickshaw • The Moonlight Years/WAASH/Sleepy Gonzales @ Green Auto • Gordon Grdina Trio @ Zameen Art House • Juniper Honey/Farhaven @ Roxy	31	
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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday																						
01 VICTORY SQUARE B&OCK PARTY @ VICTORY SQUARE  02 • Mk.gee @ Commodore Ballroom	03 04 • Total Chaos/B.A.L.M. Squad/Terminal City Rats @ Cambie • Chromeo/The Midnight @ Malkin Bowl • Rocco @ The Rio Theatre	05 • Apes of the State/Pidgeon Pit/Sister Wife Sex Strike @ Green Auto • Outhouse Fest V @ Ohana Farms • Molly Annelle @ Fox Cabaret • V Vecker/Prince Shima @ Orange Light	06 • WILGRAVE/Woodhawk/Dirge/Yegg @ Green Auto • Christian Löffler @ Commodore Ballroom	07	08 • Uniform/World Peace @ The Pearl • Aaron Frazer/The Tailspins @ Biltmore	09 • Bent Knee / Megafauna / Jenny Haniver @ Biltmore • Future Islands @ Malkin Bowl • Zheani/Buttress/Zand @ Fortune Sound Club	10 • Virginia to Vegas/Alex Porat @ The Pearl • Future Islands @ Malkin Bowl	11 • Kishi Bashi/Sweet Loretta @ The Pearl • King Gizzard The Lizard Wizard/Geese @ Pacific Coliseum	12 • Sophie Ellis-Bextor @ Commodore Ballroom • Sabai @ Commodore Ballroom	13 • Ulriki Spacek/Dummy/Tough Age @ The Pearl • Remi Wolf/Lava La Rue @ Orpheum	14	15 • RYOSUKE KIYASU/Roach FM @ Red Gate	16	17 • Nick Mulvey @ The Hollywood Theatre	18 • Tycho @ The Hollywood Theatre	19 • Wand/Star Party @ The Pearl • Bif Naked/Fake Shark @ The Rickshaw Theatre	20 • Allah Las/Maston @ The Pearl • The Dare @ Fortune Sound Club • Hazlett @ WISE Hall • Ancients/Fearbirds/Black Thunder @ Lucky Bar	21 • Mama's Broke @ Green Auto	22 • Tems/Iekan @ Queen Elizabeth Theatre	23 • Explosions In The Sky @ Orpheum • Decide/Krisiun/Inferni/Cloak @ Rickshaw Theatre	24 • Andy Shauf @ Vogue • Bit Brigade @ Biltmore	25 • Field Guide @ Green Auto • Fucked Up/Chastity @ The Pearl	26 • The Armada/Luella @ Green Auto • City of the Sun @ The Pearl • Sky Ferreira @ Vogue • Glitterer/Toner/Draag @ Red Gate	27 • Pixel Grip/Auragraph @ The Pearl • Ancients @ Rickshaw theatre	28 • Movements/Turnover @ The Pearl • GJoli & Assia @ Fortune Sound Club	29 • Marika Hackman @ Biltmore	30 • Novo Amor @ Vogue	

NO ART, JUST VICTORY!

SEE YOU THERE

"NO ART, JUST VICTORY!"

DISORDER X RAWFILES 6.0

THE TOWER

I've been thinking about The Tower card in Tarot alot lately.

While not an expert in Tarot, I know The Tower provides an urgent warning — drastic change is imminent and unavoidable. It cautions us of incoming upheaval, of an unearthing of existing foundations. It is often regarded as a violent and destructive card. Its premise is simple: to create the room for new bloom, the old growth must die. The soil must be tilled before it can be sowed. The illustration on the card denotes its destructive potency, often depicting a tower punished by the wrath of lightning. But violent and powerful forces of change we know are also beautiful — like the ocean waves or storms.

Change is inevitable and complicated. What change is good? If too much changes, what room is there to create familiarity? Or if too little changes what old rules are we keeping stationed to our detriment? And when the floor shifts beneath our feet who or what is there to catch us?

The message is clear — The tower will come down.

~



I grieve the present, all too aware that one day it will be lost to the future. Whether it will be forcefully taken from me or fade into obscurity becomes insignificant as I anticipate loss. The future and grief are intertwined; there is no future without the loss of the past and present. Though I understand that change is necessary for growth, I have always resisted, fighting against the tide. I hope that despite my violent thrashing, change will still carry me forward, orienting and allowing me to see the shoreline and recognize how far I've come. © **Julia Zhu**



Chicken to bones and bones to soup. © **Renee Paul**



So much is changing, but this will always stay the same. Heeva is writing, and Meagan and I are watching the ripples on the lake. The heat is suffocating, the cicadas are singing, and I am trying to hold on to this memory, because soon we will be three little points on different sides of the globe. But I am here now. And you are with me. And everything is changing, but this never will. © **Shawna Tan**

Scarlet was a painter, and Jerome played guitar. September 4th 2021, Scarlet and Jerome first met. Young people new to Vancouver. They wandered commercial Broadway, alone in the night, listening to Crystal Castles, sharing with each other the faintest glimpses of their dreams of organizing a place for friends to share art. Unaware of their future of fighting to organize creative spaces. Unaware they would find each other again in music and friendship.

In the years since first meeting, Jerome and Scarlet have gone their separate ways, fighting to create the DIY communities they want to be a part of.

Scarlet founded *Backpocket Art Collective* and hardstyle rave collective *Ghost*, with Rex; a talented hardstyle DJ, while also following her own creative aspirations as a painter. Through *Backpocket Art* fairs, jewelry makers, fashion designers, painters and everything in between are able to make connections and make a little bit of money for their art. Artists and volunteers such as Cremains, Crystal, Magda Baker and Eli have found their place within the Backpocket Community.

Through *Ghost* raves, local hardstyle DJs are given the opportunity to perform and people are able to come together to enjoy music and dance with friends. ANGEL-CANNON, EtOH, AVANNI, BYSTANDER, BINKY, BERMUDA, TEENOBLE, EVIDENCEDOLL, DJ VIOLIT, DOROLO are now playing at *Ghost* don't miss out.

Scarlet recalls setting up the first *Backpocket Art Fair* completely on her own. She personally funds all of her events through her full time job.

Instagram-famous star builds queer art fair in Vancouver. *Backpocket* and *Ghost* are complete representations of Scarlet. In aesthetic, of outlandish attitude, face tattoos and gothbrat persona; assimilating into a wonderful clutterfunk of joyous creatures sharing art. Scarlet's devotion to ensuring her space is a safe place where people are respectful and kind to each other transcends among everyone present at *Backpocket* and *Ghost*.

Respect and safety are most important to Scarlet. She spends one-on-one time with every artist before including them in her events, to ensure that they have the right intentions. She takes extensive effort to make her events a place where people respect each other. However, Scarlet can only do so much. In the past month, *Backpocket* has ended. In this interview process, Scarlet told stories of her art being plagiarized, DIY venues allowing predatory or aggressive figures into her shows, and not having proper harm reduction services. She now focuses most of her energy on *Ghost* raves, but with

connection to Jerome, across the underground landscape of local art — there is hope for a new beginning.

Jerome is the mysterious figure behind *UBC Cry Club*, leads the band M01E, and has produced films such as "Lighthouse" and "M.S.M.F." with Kit Baronas, as well as "We are DIY" (with myself.)

Through *Cry Club*, castaway spirits are able to find each other among the noise of everyday life. Alone one night, Jerome began playing his guitar in the Fraser River Parkade. Over time a community of moths began circling Jerome. A group of like-minded bandits, looking to play the drums, guitar, or bang together random computer parts, came together in this

luxury condos, are felt in songs "Look Alive," "People Aren't People," and "Luxury Condos." The punching thuds of abrasive noise and hostile singing are a total change of character for the usually shy and sweet Jerome. His love for music and sharing is felt through songs like "Our World," "Losing Meaning" and "Make Space." At every show, he puts a microphone in the crowd, and invites people on stage to become part of the band. Jerome is motivated to break the barrier between audience and stage, and show that music is possible for everyone.

Mysterious Chinese Anarchist Hippy builds a parking garage noise fest in Vancouver. *Cry Club* and M01E are complete representations of Jerome. In aesthetic; enigmatic, and bizarre

SCARLET & JEROME

words and photos by Willow
illustration by Scotia Yee Barry



on creating a respectful community, a safe place with harm reduction services. By calling out our faults, she has the voice to make us the best we can be.

My first impression of Jerome was that he was perma-fried, one of those hippies who took too much acid and was glazed over searching for meaning in every moment. When I got to know him as a friend, I understood how absolutely accepting and present he is. He listens. Jerome has the heart to ensure everyone is heard and included. He has the heart to grow art communities. *Cry Club* is growing as well, expanding beyond the parking garage, to 648 Kingsway and Arrieta Art Studio.



Facilitating a conversation between these two figures is a break in the cliquey nature of Vancouver underground art. Scarlet and Jerome's connection across opposite communities demonstrates, on a larger scale, how the next generation of DIY organizers can work together to keep these spaces alive. Scarlet prioritizes respect, and Jerome acceptance. For local art to continue, both are necessary. Through their conversation, I hope to learn how artists can work together to create safe, fun places for people to hang out with their friends and share art.

A Conversation with Scarlet and Jerome

Willow: What emotions motivated you to take on the responsibility of DIY organizing?

Scarlet: Covid hit and I got really depressed and wanted to die — then I did almost actually die — and I was like, I have done nothing with my life. I'm such a loser. How can I give back, because there is no point in living just [for oneself.]

Jerome: I was very unfulfilled, and I don't believe I was happy. I think I was just a very unhappy individual, all bottled up inside and just ready to explode.

W: How did you meet?

S: I-I have no fucking idea how I met Jerome, I'm gonna be straight up with you. I don't know if I met Jerome at a



show, or on tinder or on instagram, or on the bus stop. Like, I have no fucking idea, I couldn't wrap my brain around it if I tried.

J: Scarlet reached out to me on Instagram, and was very kind. She had very kind words to say to me about the EP I had just put out, and invited me to hang out. I got to meet their cats Charming and Spooky, who were super chill. I could clearly tell Scarlet was a creative spirit, an artist. It was Scarlet's drawings which I witnessed first, and later that they were quite an awesome painter.



S: Jerome told me about his idea for *Cry Club*. All I remember is like getting a water jug and hanging out in the rain and Jerome filming me and me being really shy, but like, fucking with it, you know.

J: Scarlet was sharing ideas with me and trying to find space to throw an event. I think it's funny we didn't hang out so much... but somehow, we got to show each other glimpses of how we would like the world to be.

W: *Scarlet, why did you start Backpocket Art and Ghost Raves?*

S: I wanted to create a safe space with love, community, and if you make some extra money...great, you know? Half the time I don't make money, but I meet people. It's about meeting people and connecting... like I have everything written down for how to handle harm reduction, all the core values of Backpocket. Community to me is helping people without expecting anything in return.

W: *Jerome, why did you start Cry Club and M01E?*

J: I think what I want to do is to offer a service that I think would really benefit people's mental health, especially for young people that are confused and overstimulated and lonely. I was feeling that way, and I know I'm not the only one. Music is a tool that helps us to connect with one another, ever since the beginning of time.

W: *What do you hope for the future of DIY organizing in Vancouver?*

S: I just think we need better harm reduction in the scene.

W: *Scarlet, what do you hope to inspire in readers of this interview, or of DIY art communities in general?*

S: Community is about doing shit without expecting anything in return, because you want to see everyone succeed. That's why *Ghost* works. If you love art you should be doing art just to do art, not for money. Vancouver isn't known for art, that's why I tried to bring some shit here, because like, we don't have it, we need it, people are dying out here without it. But I was doing that [*Backpocket*] and I was taken advantage of. Respect people's effort, respect what people are doing, respect yourself and your own art.

W: *Jerome, what do you hope to inspire in readers of this interview, or of DIY art communities in general?*

J: I think outside of music I just want to contribute to bringing people together. Instead of being intimidated by one-another, because [we might] feel like we're in different worlds, different cliques. The idea of cliques is just in people's heads, there's no such thing. If folks come [to shows] with the mentality that they're just there to take the service and not expect to give back then they should go somewhere else. We want to encourage people not to be afraid to give.

W: *Jerome, how do you feel about the person Scarlet is today?*

S: You met me before it all, when I was just nannying and shit. I was like, green. But no, when Jerome met me, I was a lot different. I was like, a lot gentler and softer.

J: I think Scarlet has been a really inspiring figure for me, and is pushing me forward. I'm happy that *Backpocket* has ended in a way — now knowing just how [hard] it really was, and because I want Scarlet to focus more on themselves, because they deserve so much.

W: *Scarlet, how do you feel about the person Jerome is today?*

S: I'm really proud of Jerome. Seeing him perform, talking to the crowd. I'm not good at talking to people, like, nicely. I'm really proud of him because not a lot of people supported him from the beginning and he still fucking did it —screaming in a parkade is like so random — I have a lot of respect for Jerome. The fact that he even wants to make music with me, I'm just like dude, you're so good, I don't deserve this.

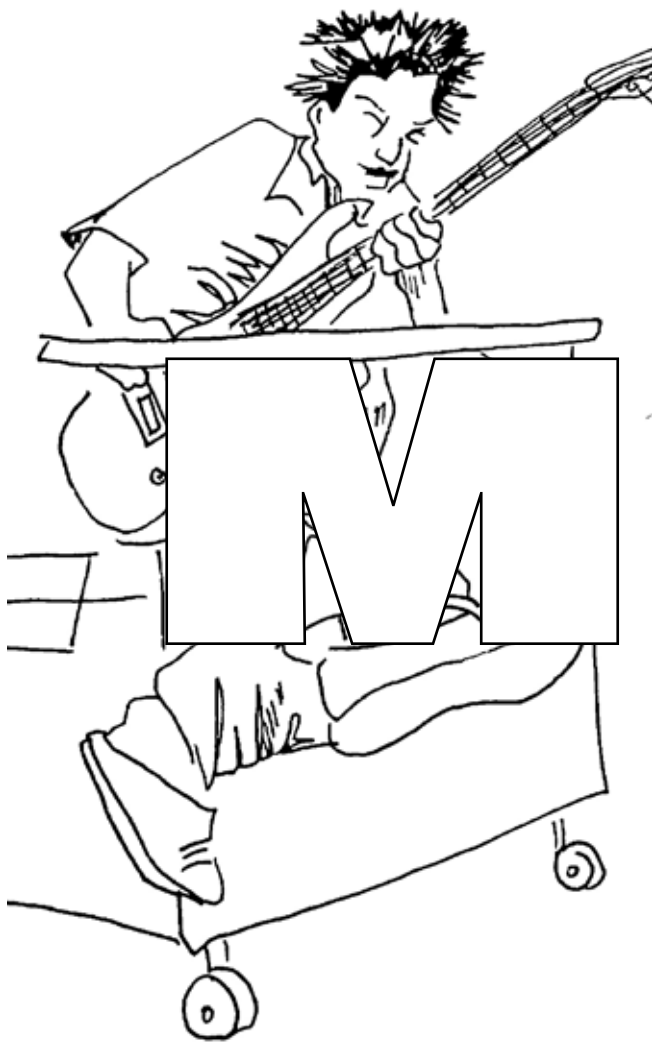
W: *Tell me more about your new band Hospital Visit.*

S: *Hospital Visit*, because there's no harm reduction at these events and the chances of having to go to the hospital if you OD is pretty high. I'm always the one that's harm reduction, I'm trained and I know how to do it.

J: *Hospital Visit* I think essentially, is having a good fucking time with someone that I love and respect. I'm just here to have a good time and to make some sick music with my homie.

If an outspoken, mystical wizard of a painter, creating art fairs and raves, can come together in friendship and organization with an illusive guitarist, generating noise in a parade of angsty anti-punks; we can all come together to grow and improve DIY spaces. Scarlet calls for respect, she calls for us to do better. The next generation of DIY spaces need to ensure the safety of their events by having proper security protocols, people with harm reduction training, and putting absolute energy into looking after the people present in the space. Jerome calls for acceptance, for us to come together. The next generation of DIY spaces need to break beyond the cliques, exclusivity and played out, boring "scene" mentality. Scarlet and Jerome show it is possible to create a safe place to share and enjoy art with friends. ☺

Keep up with Ghost events @g_h_o_s_t_0_3. And with Cry Club and M01E shows through @ubccryclub, @mys01doutreverie. *Hospital Visit* is set to play their first show at the Red Gate late August, don't miss out!



WHAT'S PUNK? I'M BOILING.

June 9 @648 Kingsway

Step outside. Breathe. What does the summer smell like? Is it the scent of berries on the air? Maybe your neighbour is mowing his lawn, and the sick-sweet smell of grass cuttings is thick up and down the street. Maybe there's a dead stray on the sidewalk by your apartment that no one has bothered to move, and the sun is just now starting to heat up the body. Maybe the sea air is sharp and unforgiving at your back. Can you taste it on your tongue?

If you're at 648 Kingsway, and the date is June 9th: the summer is just beginning, and it smells like fish.

The arrival of summer brings with it the opportunity to experience the same places, people, environments in a new light. A crisp spring evening on the hill by your house, wrapped up with a lover and a cigarette, becomes the time and place to sunbathe, and likewise, a warm and filling meal from the spring becomes unbearably hot once the days switch to summer. The heat changes things. Attitudes run hot; textures, sights and sounds become all the more vibrant. Subconscious feelings turn tactile. Things that felt like less begin to feel like more.

Music Waste – a local festival now 30 years running – exploits this attitudinal change and seems in local circles to almost herald-in the new season. Running this year from the 6th of June to the 9th, *Music Waste's* various stages and performances are poised a little more than a week before the summer equinox; they present audiences with the first taste of summer heat, mingled in with the sweat and frenetic energy of local artists spurred on by the changing seasons. Unlike a warm meal, the allure of these festival acts don't diminish as the summer

MUSIC

illustrations by Emilie Paco

approaches, and the heat only provides new opportunities to lose yourself in the sound. The heat makes you FEEL more. WANT more.

But back to the fish. What's up with the fish, man? You're in an alley somewhere. Kingsway. Wall-to-wall, packed with spiked hair and piercings and teenage punks, smoke trailing aimlessly a foot above their heads. And there it is again, the smell of fish lingering somewhere above it all, this miasma silently acknowledged in screwed-up noses and sideways glances. You notice the source by nose first — same as always — blocks away from being able to actually see it. At the alley's edge, a few yards back from the wooden steps that lead inside 648, a fish market squats. You lock eyes with the sign above the loading bay and think of boiling frogs in chemistry class. Locked out of your own senses by the unrelenting battery of an unlivable climate and unconscionable political leadership. You hear water gurgle and boil over, but your skin is shrivelled and numb to the heat. Somewhere in all the glances and creased nostrils you find camaraderie. Something in their expression feels like solidarity. Something that says: 'we are raw and perceptive to the situation we share.'

Inside 648, the heat pulls people together and shunts them apart with violent magnetism. You arrived late in the second set and found the walls inside brimming with a full crowd: 50 square feet of thrashed expression and honest-to-god freedom. A heat lamp by the stage feels sweltering for the first time since last June. The smell of fish is absent inside, but solidarity remains. A hand outstretched in the mosh pit says: 'I see you. I'll lift you up.'

The crowd thins and begins to trickle out as the set ends, and a breeze — at first, merely a cool touch at the back of your neck — gradually muscles its way into the room. You can breathe again, but it feels LESS, somehow. Like the quiet and cool are screaming at you to MOVE. To EXPLODE.

To FEEL the heat of the water bubbling around you. So you push in and suddenly NATLAK is screaming for you, and your body is exploding for you, and all that's left to do is feel the heat rise until there's nothing left. NATLAK's history as a quivering,

chromatic hardcore band in 'Vancouver' stretches back to when they were 'Nature Lake'; their sound remains the same, but the contraction speaks to an almost intuitive sensory shift. The serenity of open water is no longer spelled out but alluded to in truncated capital letters which seem to say 'I AM NOT THE THING I WAS.' Brendan Chiu's fingers on the Korg synthesiser feel like nerve endings firing, frying, and falling apart. Sterling MacKenzie is apocalyptic on guitar, and Zach Daniels plays bass like a stone pillar standing a thousand feet tall in the middle of a turbulent ocean. Liam Wilkins is incomparable on drums, thrashing like a gremlin sent from the upper banks of hell. Together they are violent and frenetic, the ebb and flow of their individually wrapped frustrations collecting at a mid-point of explosive kicks and oozing guitar noise. Sweat drips sensually from Sterling's lips onto the grill of the microphone, and droplets collect in agreement at the small of every back in the room. You thrash and push and stomp on wooden floorboards until you can't hear yourself scream for the end of every track. Okay. You felt that. And you weren't the only one.

And then it's over, and you're left with nothing but quiet and sweat. A breeze separates the crowd and then seems to overcome it, and the room empties: 50 square feet of invisible footprints and dissipated anger. You're hot, almost-delirious from a half-hour of undiluted expression; the cool air doesn't relieve you one bit. Down the steps and outside on the gravel, twenty thousand halibut carcasses and ten dozen salmon fillets sit swollen on the stagnant air. A spark. Nicotine fog mingles with the fish in your lungs. You drink deep and crinkle your nose. You feel the water boiling now, and you aren't the only one. —STEPHANIE VAN WIJK



DISPATCHES FROM WASTE

OUR EARS, THIS MOMENT

June 7 @ Red Gate

What would happen if a cartoon vomited on a building? The back alley exterior of this particular building, on this pleasant June night, boldly answers that question. The front doors are cash only, of course. Inside, the hallways are graffiti-riddled, overstimulating joys. Bathrooms are bombarded with hasty sharpied sayings and oscillating layers of stickers. In the main room, a disco ball hangs near the snug stage from a tiled drop ceiling, scattering flecks of light over the dark cave-like interior.

Groups of all sorts — goth, vibrant-coloured mumus, flannel, silk kimono, combat boots — filter in. I overhear them gleefully shouting

things like, ‘hey I liked your show last night, you guys were really tight,’ over the pre-show tunes. This is the Red Gate Arts Society. A Vancouver institution. This is Friday night at *Music Waste 2024*.

Volunteer-run on the unceded traditional territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səl’ilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations, *Music Waste 2024* boasted its thirtieth year of bringing independent acts to the city. The non-profit said *fuck the man* in 1994, and continues to do so, despite Vancouver’s horrifically expensive real estate scene. A gentrifying weed, the housing market wraps itself around the flowers of the city, strangling out all that is unique, strange and beautiful.

The first act, Nightjars, takes the stage — one man with inquisitive eyes, in all black, a sea-mint blue Fender hanging from his body. Nightjars charms us, a growing audience, with his ethereal, sway-worthy plucking and urgent lyrics. He tells us these songs have not been released yet and there is something special about hearing music for the first and last time, all at once.

After his set, Nightjars jokingly admits his nerves were higher that night. You’d never be able to tell given that his rapport with the audience seemed casual, often connecting to us through jokes and quips as he tuned up his guitar or adjusted a pedal, welcoming a shy audience.

Audiences nowadays feel shyer than ever. As if to catch some disease from some unestablished act, they hang back, timid and unsure, almost afraid of the stage. Trust has to be built between the performer and the listener. Musicians have to convince crowds that they are in good hands. We were.

Dawson Forsey, a country-rock inspired foursome, goes up. The drummer’s grin is like a child unwrapping a magical Christmas gift, and the band’s high-energy enthusiasm gets even the most sceptical of the crowd engaged. Dawson, the front man with a curly mullet and stubble of various lengths, sees the dreaded empty hole at the front of the stage between the audience and the band. He hops to the floor, drops to his knees and shreds a solo. The crowd erupts.

“I had never done that before!” he says to me after the set as we huddle in a hallway. Dawson tells me that bands need to start engaging the audience because just playing simply won’t cut it. “You have to ask, “Why not?” he says and gives a mischievous grin.

I never would have guessed that he was a structural engineer, originally from Newfoundland. He tells me he’s been playing and singing with his vocal twang since he was fourteen. He only recently started performing and releasing music — giving him an almost twenty year stretch of throwing music on the backburner. It’s really never too late. It doesn’t matter your age or occupation, one can still rock out.

I catch Ali from Midnight News as she’s leaving after her set. She’s in a trio akin to Sleater Kinney. She’s bright-eyed and buzzing, still off that post-show high. We stand outside the glass windows of Red Gate on Main Street. The sun has set but the frenetic energy inside is ramping up.

We speak of her influences. I feel her joy when she speaks of writing music as “a musical conversation between females.” There’s nothing more empowering than seeing an all-female indie-rock band in a genre still dominated by male energy. Another band without any music online, listening to Midnight News was an experience trapped in a moment.

Us flesh-bag humans have been gathering in darkened caves, not dissimilar to the main room at Red Gate, chanting, banging, and communing since we had the appropriate amount of brain cells to manage it. It’s a primal need left unfulfilled by larger musical acts and shiny corporate festivals, more interested in selling overpriced BudLite than connection. That’s not to say those don’t have their place, however, they lack a certain human-ness which smaller events like *Music Waste* provide.

While I enjoyed the festival, a bittersweet wave followed as I stepped onto the 99 bus and headed home. That night at Red Gate, with each band, each conversation, felt sincerely timely and unique, like little moments of connection I won’t be able to get back. I looked up at the all-glass condos, cold and cookie-cutter, and ruminated on this strange human obsession with expansion and consumption and I dread that the intimate and carefully curated festivals like *Music Waste* might not be around forever. Smaller, independent events like *Music Waste* provide an invaluable sense of human comradery similar to our grunting ancestors in firelit caves and in a world becoming plagued by thoughtless uniformity, I would be devastated to wake up one day without the ability to experience them.—JAZEEN HOLLINGS



2024

MUSIC WASTE 2024

June 8 @ Green Auto

This year commemorated the 30th anniversary of *Music Waste*, and also marked my first time partaking in the festivities. I've consistently attended an average of 20+ gigs annually since moving to Vancouver back in 2017—excluding the gig-less COVID epoch that we'd all like to forget—but I've never properly explored the local scene, save for a few acts. *Music Waste 2024* presented me with the opportunity to do so, and also the prime occasion to finally check out Green Auto, which has been a topic of much discussion as of late.

Every time Green Auto has come up in conversation over the last couple years—and it has often—I've been honor-bound to confess that I'd never been to a show there. And each time, like clockwork, some mutation of “What? You've never been to Green Auto?? Are you even a real music fan???” gets thrown back at me. Well, as of June 8th, I officially got my Green Auto cherry popped and saw more than 10 acts in one day, so suck it, Kevin. All four days of *Music Waste* offered a smorgasbord of intriguing lineups, each serving a unique cocktail of underground goodness to choose from. Simply choosing which venue to attend on each day felt like *Sophie's Choice*. However, it was clear from the first glance at the schedule that Saturday at Green Auto was the cornucopia of the weekend, and judging by the turnout, the consensus was clear.

The first person I'd like to praise is whoever cooked up the act sequencing for the festival. Every act built upon the vibe of the one that came before them; the audience collecting kinetic energy throughout the day until erupting into one of the most cathartic push pits I've been a part of in quite some time. I made my entrance around 3:30, partway through the fourth act of the day, and enjoyed a relaxed time escaping the heat in the canopied viewing gallery between the rows of shipping containers in the back lot with the other afternoons. The day show was an eclectic mix of up-and-coming locals, and emerging out-of-towners. The stripped-down stage setups of Future Star and Morning Bun bathed the

neighborhood in relaxed vibes, before Runner brought the energy up with a little bit of heartland rock. Stem Champ brought their prairie angst to the West Coast, and Coastal Drifters laid down the soundtrack for the perfect rockin' summer road trip. Then things got weird with MOIE, and the first hint of moshing was felt in the air. Blackberry Wood saw the return of the original creator of *Music Waste*, who corralled the crowd with their quirky blend of circus music and alt-folk, featuring a guitar, marching band bass drum, and two saxophones, getting the crowd dancing like a troupe of rowdy Cossacks. The final act on the outdoor stage was Super Krystal, whose polished world-psych-funk fusion kept the crowd moving and grooving as the sun inched its way towards the horizon.

As the crowd swelled and the audience transitioned to the garage stage, the nocturnal revelries commenced. Kicking off the indoor show at 9:00 was local hardcore noise-punk favourites, Piss, who generously supplied earplugs, masks, and Naloxone for anyone who may need them—something more artists should do. Hopefully none of the Naloxone was needed, but I doubt there were many earplugs left at the end of their set. The pit exploded two seconds into the opening number, and it was glorious. After their set concluded with uproarious applause, the audience had a brief respite before Truster brought their deliciously apocalyptic metal all the way from Edmonton. Several members of Blackberry Wood would join the pit, still donning their colourful carnival stage attire. la lune's penultimate performance injected a dose of heavy nu-gaze straight

into my veins. Finally, Dream Funeral brought a close to the evening, ending on a high of post-punk goodness that earned an immediate Spotify follow.

Over the course of this single day, Green Auto may have become my favourite venue in the entire city. It exudes the perfect garage vibe, partly because it's a literal garage, but also in a DIY sense, one which mirrors the aesthetic of many of the bands who roll through. The open garage doors keep the area fresh and breezy in the summertime, and provide the perfect side stage viewing from the sloped alleyway leading out back. It even has a lounge full of couches to chill on between sets and chat with your friends, or perhaps make new ones.

Above all, my favourite thing about Green Auto, and *Music Waste* in general, is the sense of community. The mutual support offered by all the artists at the festival was inspiring and motivating. I came into this weekend very underexposed to the local scene, but in just four days I already feel like I belong in it. I made new friends one day, and others the next, only to find out later all these people I had met independently were already connected. I could see an entire new circle of friends, colleagues, and future collaborators forming in front of my eyes, and it was a beautiful thing. I can't wait for next year's *Music Waste*, and I can't wait to get back to Green Auto as soon as possible.— MATT SCHMIDT ☺



Journal entry — I'm mid bus ride to the skytrain station before realizing I had forgotten my flamenco shoes at home. I call my mom and beg her to meet me at the roundabout near 22nd station to drop off my shoes. I sit cross legged on crunchy, pokey, yellow grass 'till something catches my eye to the right of me. By the lamppost, a couple meters beside me, a dead crow. Lying face down. I google its symbolism. "Crows are commonly associated with death and misfortune — a black coloured bird that portends doom to the weary, this is the crow symbolism when alive. The dead crow meaning is thought to suggest the opposite, potentially bringing good news and positive change to those who see it." A dead crow can signify good news, contrary to its usual dark omen.



Sergio Suárez, *Conduit* (detail), 2024, 48" x 44" x 2". Woodcut on muslin over panel. © NK Photo.

Death as a prelude to something positive — a notion that lingered as I journeyed to class, then *Pale Fire*.

Pale Fire, is a snug little gallery off Commercial Drive, presenting innovative and thought-provoking art in an intimate and engaging setting. The gallery's space is carefully curated to enhance the thematic and visual impact of each exhibition, fostering a deep connection between the artwork and its viewers.

Right now, it's been transformed for "Aphelion," Sergio Suárez's first solo show in Canada.

My eyes are immediately drawn to a candle lit in the middle of the floor, it appears to be held by terracotta hands, the sun, I think.

Suárez's art draws on Greek cosmology and the Mexica cosmogony of the five suns, weaving ancient symbols into contemporary techniques. His use of charcoal, ink, and other media creates a rich texture that evokes both depth and fluidity.

The space feels alive with elemental forms: marbled planets, silver and gold sculptures, flames and ceramic craters create a celestial charcuterie board, every rock and piece carefully placed beneath my feet. I watch my step, tip-toeing around Suarez's universe. Orbiting back and forth across the room.

The prints, black and white, are more than images — they are portals. Suárez's woodcuts on muslin stretch across panels, each one capturing bodies being drawn into and emerging from water. The prints embody transformation, a sense of becoming and evolving. Suárez's method, "composing in time," reflects his background in aeronautical engineering and geometry. Each mark, and each layer is a process of slow, deliberate creation, where every detail contributes to a grander, more intricate whole.

I lose track of time in front of each print, watching hands pour liquid into others. We give, and pour and gather. It makes me feel like a big, hollow giant. A vase. A vessel.

In front of each piece, the expansiveness of Suárez's work — bodies emerging from and being drawn into water — creates a feeling of immersion. Of being pulled into a vast and mysterious universe.

The gallery's intimate setting enhances the impact of Suárez's art. The interplay of light and shadow, the arrangement of sculptures and prints, all contribute to an experience that feels both personal and universal. It's as though the gallery itself has become a living, breathing extension of Suárez's vision, inviting people to reflect on their place in the cosmos.

There's a warm light coming from a door in the back of *Pale Fire*, a rattan lamp and a smiling face. Derya greets me and invites me in for *girl dinner*. Olives, pickled veggies.

I leave happy, full, grateful. Art is an invitation for dinner, pouring a glass for a stranger, a friend. I step back into the light of the longest day of the year, I cradle a marzipan chocolate in my hands and listen to cosmic girl by jamiroquai on the walk back. I call my friends to grab a drink. I carry with me a renewed sense of connection to the infinite. The echoes of Suárez's cosmic dance resonate deeply, reminding me that even in the farthest reaches of our orbit, there is always a return, a cyclical renewal of understanding and appreciation for life. ☺



Sergio Suárez, *Aphelion*, Installation view: *Pale Fire*, 2024. © NK Photo.

SERGIO SUÁREZ

Aphelion

*A review, a walk, an orbit across the city.
A dead crow on the street.*

words by Milena Carrasco
photos courtesy of Pale Fire



Sergio Suárez, *A Being of Many Beings*, 2024, 49" x 40" x 2". Woodcut on muslin over panel. Installation view: *Pale Fire*, 2024. © NK Photo.

Under Review

MUSIC



Ira Hardly

In The Bedroom

FEBRUARY 8, 2024 | SELF-RELEASED

I played the second track of Ira Hardly's new EP *In the Bedroom* for my dad the other day. He listened to "Man of Action" from start to finish, looked at me incredulously and said, "This song is about me." Ira Hardly describes their music as, "Dad Rock for Dads" and I've seen them hit the bullseye of their target audience in my own home.

There's a story-like characteristic to this EP that I really enjoyed sinking into. Many of the tracks can be described as slices of adventures and experiences being narrated. This shape to the lyrics is introduced in the EP's first track, "Life's A Trip." While reminiscing on a search for enlightenment, the narrator details how psychedelics and a retreat from his real life came to be band-aids slapped onto larger wounds. I found the song honest, self-aware, and delightfully unafraid to poke fun at itself with lines like; "Create a new connection / Between the earth and me / My cliché journey / To finding inner peace." It's vulnerable, without claiming that they've coined vulnerability.

I'll admit that an indie rock track with clever lyrics is, to me, what a high-pitched whistle is to a dog. I come a-running! That being said, the standout for me was "Man of Action," the aforementioned anthem for this chronically productive family man. The track runs through the day of a determined fellow who eats chores for breakfast – and it is hilariously mundane. The chorus gives you a sample of this song's comedy flavour: "Today I'm a Man of Action / I've got sufficient funds / While you're at home relaxing / I'm getting shit done." Besides being certifiably silly, this track is also seriously funky. It's got a beat fit for dads who vogue, and those who nod along. My dad is more of a foot-tapper, but he's grooving to this in his own awesomely understated way.

The narration on the fourth track "I Wish I Was Water" is reminiscent of a philosophical children's book. It says lots without flowery language. The premise is titular; Ira Hardly sings their way through a day as if they were water, raining down on folks and circling drains. I find this line especially clever: "Cause if I was water / Water under a bridge / I wouldn't have to face / All the things that I did." It's a such cheeky double entendre in the context of the song, given that it's both aligned with the water-centric lyrics, and a wish to be forgiven and forgotten.

I was headphoneless in a public place when I first got my hands on this EP, so I read the lyrics before hearing them sung. I loved them as bite-sized stories, and I got to see the songs bloom once I turned the volume up. The funky beat in "Man of Action" made a funny track unexpectedly fierce, and the synthy-smooth melody in "Dreams" gave the somewhat bleak lyrics a faded and hazy hue.

It's hard to believe that Ira Hardly shook the world's hand only a little over a year ago – their artistic voice is already so distinctly awesome and cohesive. They've got a healthy pinch of funny to their work, while still making space for the softer tracks. Is bumping "In the Bedroom" Dad cosplay or is it just easy to find something to love in this versatile EP? – **ALICIA L'ARCHEVEQUE**



CHXMERAS

Terminal City

MAY 3, 2024 | SELF-RELEASED

A few weeks ago, after lunch at the Red Wagon, I was walking westward down Hastings, towards my workplace in Chinatown. I was with my friend, who was born and raised in East Van, and he had taken this opportunity to tell me a morbid history of the area as he remembered it. A murder there. Machete attack here. Non-fatal stabbing. This Shoppers used to be a homeless shelter – presumed arson. This homeless shelter used to be a home.

"Should I be scared?" I asked. He ignored me, lost in thought.

At first I resented him for frightening me, but as we walked, I was overtaken by the strange sensation that I had been walking on perpetual scar tissue, watching a city that was not mine die.

Terminal City is an album obsessed with death – not only in the form of human loss, but also the slow dying that takes place parallel to gentrification. In East Vancouver, these happen simultaneously, and it is in the negative space of the aftermath that techno duo CHXMERAS prefer to dwell. A set of 11 techno/electronic tracks are created from samples and sound bites taken from the streets of East Van; a city distorted beyond recognition. On "SUBTERRAIN", church bells sound a death knell, fashioned from clanging industrial noise, perhaps from a construction site on a newly-empty lot.

The opener, "GORE AVE", is named after a street that is, depending on who you ask, the 'border' between Strathcona and Chinatown, or, the location of a quaint but trendy oyster and cocktail bar. The tension between these two truths – spurred by community and consumerism respectively – undergirds the entire album, which straddles the line between introspection and escapism in a deliciously discomfiting way.

And I don't want to waste too much time rehashing the clichés of electronic music reviews. Here is a list of words to be used to that effect: driving, moody, thumping, twinkly, gritty, hypnotic. Insert where needed. This shit bumps; when I saw CHXMERAS live at The Deli (their first ever performance!!) I hurt my hip from dancing too hard at a remix of "JAVELIN" and "TERRAFORM". This might just be the best and the most troubling thing about *Terminal City*. The sudden sample of a fire alarm in "SKIMMER" brought to mind East Van's long and sad history of fires caused by the city's neglect, and I started wondering whether this is a history that should be told by an album like this.

Who is *Terminal City* for? If we choose to dance to East Van's demise, who should we be dancing to? Are CHXMERAS, two transplants/

gentrifiers/settlers, speaking out of turn, or can we accept that artistic creation is a form of grieving?

Maybe because I, too, am a transplant with a deep love for East Van, I want to give CHXMERAS the benefit of the doubt. But I am not the one who gets to decide that. The last track, “AFTERLIFE”, is an eerie dirge, with human voices fading in and out of recognition over a noisy swirl like a funeral march. At the live show, in a cramped basement somewhere near Commercial and Venables, this song did not make the set. **—OCEANIA CHEE**



la lune
disparity
APRIL 19, 2024 | KINGFISHER BLUEZ

I’ve been on a la lune kick since catching them at *Music Waste* in June, so when the opportunity to review this EP came up, I jumped all over it.

disparity is fuzzy, melancholic, and soaked in reverb. The EP draws comparisons to other angsty shoegaze contemporaries such as Our Girl, Cryogeyser, and bl4ck m4rket c4rt, whose debut EP *Today I Laid Down* made waves online after its release in August of 2023. There is clearly a hunger for this sound right now, and la lune is serving it up in spoonfuls.

The EP is a remarkably cohesive listening experience, tackling recurring themes of existentialism, self-doubt, and the inevitability of time. These themes are perfectly suited for the genre la lune finds themselves in. Their textured ‘wall of sound’ acts as a sonic metaphor for the cognitive haze experienced by those who can relate to the narrative which unfolds across these five tracks.

“a little life” sets the stage for a journey of introspection by reflecting on feelings of inadequacy and an intense hunger for meaning. Alternating waves of quiet sparsity and lush walls of noise build up to a headbanging finale. “despondent” picks up the BPM while describing impatience in this pursuit for meaning, and the speaker’s frustration that they “can’t help but waste another moment / yet feel like we’re short on time.” Title track “disparity” keeps things rolling as the EP’s centerpiece, featuring the best drum fills in the collection. Quiet, clean verses contrast with the loud and distorted choruses, representing the disconnect between the anima and persona. The song climaxes in a mosh-worthy outro that bleeds into the spacey aquatic interlude, “spiral ((down)),” which resets momentum and offers the audience a moment to reflect as your chest sinks in. Suddenly, the weighty riff of “I feel like I’m pretending” fills your ears, and you can’t help but take a big breath as the opening lyrics, “I’m fighting up against, our fleeting youth / impending on ourselves & tearing us in two,” wash over you. The distorted drone of the guitar floats in the background as the pounding drums and thumping bass carry the listener to a sway. The track questions self-authenticity and details the pressures of personal growth. When the chorus hits and the distortion pedal on the guitar goes to 11, you can’t help but let loose into a full-on headbang. The track fades off into a spacey drone, leaving the audience to draw their own conclusions to the questions posed throughout the record.

With *disparity*, la lune does a fantastic job of capturing the feeling of hopelessness in the age of uncertainty we find ourselves living in. There is a recurring motif of a desire for resolution, frustration at the hidden path to get there, and the unidentified destination at which resolution can be found. Whether it be the changing climate, looming economic collapse, “World War Three,” the threat of artificial intelligence, or the next global pandemic; the future seems grim. It breeds a generation of individuals, who, trapped by decisions of the past, are yearning for meaning and heading towards a blank destiny. This is reinforced by the final lyrics of the EP, “I don’t know / where to go / what’s left to be here? / have I grown? / or been too bold.” In *disparity*, you are swallowed by the fuzz, reverb, & breathy vocals, and these wandering thoughts are given a home – if only for 16 minutes and 45 seconds. I can only imagine the kind of ground la lune will cover over a full LP. **– MATT SCHMIDT**



Avery Sloane
Tired of This Setting Sun
FEBRUARY 29, 2024 | SELF-RELEASED

I open Spotify at 2 in the morning on a weekday and press play on the first track of Avery Sloane’s *Tired of This Setting Sun*, and memories of a time long gone by (literally 4 years ago) come rushing back to me. Memories of cottagecore, setting suns, people gardening, and jealousy of people in funky outfits. *Tired of This Setting Sun* is reminiscent of the type of indie rock that was popular on TikTok in 2020, during the Covid lockdown. This is Avery Sloane’s second EP; with the first release in 2021. The timeline of their music career is fitting considering the style of the latest EP. With *Tired of This Setting Sun*, Avery Sloane builds on the indie rock of the Covid lockdowns and adds her own grungy twist to it, not straying too far from those indie rock roots.

“Sun Sick” is an excellent opening to the EP, starting off strong with the soft, 2020 style indie rock that fits right in with the cottagecore aesthetic popular at the time. Avery’s voice is perfectly suited to this style of music. In this song, the softness of her voice matches the softness of her instrumentals, even as the song gets grungier towards the end. Speaking of grungy, this opening song introduces the two main motifs of the EP – those being that general grunginess mixed with the softness of indie rock, and the general theme of love and relationships in the lyrics. In the parts where I can make out what she was saying (I blame my hearing issues, not her singing), the lyrics tell a great story about her love life, something many people can relate to. Overall, this song does an excellent job of introducing the listener to what threads the EP together.

These two general themes bring me to the second track, “June!.” And while it builds on the grunginess introduced in “Sun Sick,” it does not hit the way the rest of the EP does. The main reason for this is that Avery’s singing does not match the emotions portrayed by the instruments and the lyrics. I would think that the lyrics of the song would be something that should be belted out rather than sung softly. And that is the one place where her style of singing betrays her. Her voice is very soft for such angry and regretful lyrics. And if one wasn’t paying attention to the lyrics, those emotions wouldn’t show until the bridge and last chorus. The instrumentation does a lot of the work to portray those emotions.

Let me be clear, I am in no way dissing her vocal ability – I’m sure she could belt out a song if she wanted. That’s just not her style, and that’s ok. This would fit in on a café playlist where one would get a little surprised once they focus in on the lyrics while drinking their coffee. That said, I have heard significantly worse music than this, and it does get better from here.

“Parkade,” the fifth track on the EP, was an amazingly fun departure from the slower songs, cementing it as my favourite song on the EP. The fast tempo and fun instrumental make it an instant head bopper. It sounds like something that would go with an “aesthetic” video of someone skateboarding on TikTok. It also sounds like something you would hear on a commercial, but “alternative,” radio station. Furthermore, Avery redeems herself from “June!” in terms of matching the emotions of the song to her vocal performance. This song is much harder-hitting and much better at getting the point of the lyrics across to the listener. Which makes it a wonderful breakup song. And even the instrumental doesn’t completely portray a message of total happiness – the use of minor chords throughout the song makes you rethink the meaning on a second listen, like a more overt “Hey-Ya!.” All in all, “Parkade” is a very fun song that deceives the listener (in a good way!) with its fast tempo and seemingly happy instrumentation, that is until they hear the minor chords and unhappy lyrics. Yet, the song still brings with it a sense of nostalgia of 2020.

All in all, *Tired of This Setting Sun* is a wonderful listening experience. The two general themes in this album, gritty and grungy sounds combined with the softer brand of indie rock and love, relationships, and breakups. These two themes tie each song in the album together beautifully. With this album, Avery Sloane provides an amazing twist on the soft indie rock that many people are used to, while not straying so far that it starts changing genres. I highly recommend it to anyone who reads this review and I congratulate her on an amazing album. I wish her all the success in the future.—JOHN CRAIG



Drive your plow over the bones of the dead

Demo

JUNE 5, 2023 | NO FUNERAL

After some two hours of waiting, we were let into Neptoon Records. It was the day of Charli XCX’s *brat* listening party. Now while I was excited to be there – I had a second, more sinister, intention in the back of my head. I needed a good reason to get myself out of bed and to Neptoon. The previous day it was announced that a certain band’s EP was being restocked, and I knew I had to get the new drive your plow over the bones of the dead EP on vinyl.

What is emoviolence? Well..... uhhh emotionally powerful and violent sounding music, anddddddd they’re screaming also!!!!!!! Each of the following stanzas describes a song on the EP – in order. Listen to the music, read it and weep.

“marionette”

The marriage of heaven and hell results in demo

Feedback will give an eerie warning

In harvest teach, in winter enjoy

And their screams will plummet us into the depths

Tripletized percussive waves kick and crash, ring out around us

Marionette hangs limp as the cut worm forgives the plough

Dancing rabbit cremated, no funeral.

“propitiation”

Storm brews and the flood of words bursts

Binding with briars, my joys and desires

Vocalized anger towards everything in particular

Electricity shrieks and barrages, losing all control, fountain overflows

Surges of hi-hat worship give way to the ensnared lions roar

Chaos is me, the most sublime act of propitiation

Dancing rabbit cremated, no funeral

“when what once works suddenly breaks”

Beat blasted when the fool approaches and is reproached

Releasing, the lonely drummer bears plentiful harvest

As the air to a bird, the sea to a fish

Slowly pulsating precursor, the inaudible man whispers

Free fills interplay, ceding control to prolonged wails of anguish

When what once worked suddenly breaks, weep

Dancing rabbit cremated, no funeral

“aspected of dust”

Brooding ride bells ring with a wall of distorted growls

In a frenzy I nurse unacted desires

Shuffling back and forth, praises reap not

The road to salvation paved over the bones of the dead

Riffing anew, exuberance is beauty and we devolve

Aspected of dust and thrust back in, I await you

Enough! Or Too much

Let it out.

That wild journey you just took was a stream-of-consciousness combined with parts of William Blake’s “Proverbs of Hell”, from which the band’s name came from. You should read it immediately if you need an emoviolence band name and want to be cool like drive your plow. *Demo* gets straight to the point, delivering a short and sweet tracklist that makes me really excited for whatever they release next.

Some might equate this listening experience to.... a sasquatch devouring the corpse of the lamb. I see it differently. Overall, here’s how you supposed to feel listening to this: imagine yourself as a tiny kitten with a little hat running down the beach for the first time on a hot summer’s day. No brain cells. Miniscule in a massive world. That is you. You are that cat. This is how you should feel listening to this EP.— JAY BALLACK

REAL LIVE ACTION

ML Buch with Aiden Ayers

@ THE FOX CABARET | JUNE 27, 2024

I first heard about ML Buch while I was getting a tattoo last year. The artist played a few tracks off of *Skinned* (this was a few months before *Suntub*) and I immediately wanted more. As soon as *Suntub* was released ML Buch really became one of my favourite contemporary artists. But that's enough about me, how are you? Getting the chance to see ML Buch play live at the Fox – with opening act Aiden Ayers – was a treat. The showrunners of *A Week in Paradise* show did a killer job pairing these two artists together. While their sounds complimented each other, both acts were varied enough to be great stand alone performances. As a guy who's been going to local shows for a long time, I gotta say, I love a two band lineup. It's short, it's concise, and I don't have to commit 5 hours to it.

Starting with Aiden Ayers, he began by playing a few of his bigger singles. Aiden has a stripped down psych-rock sound with a lot of '80s sensibilities. Like, if Mahavishnu Orchestra listened to "In The Air Tonight" followed by some Dire Straits and based their sound on that. Listening to his band play reminded me of something an old friend once said to me; "Have you ever been driving down the highway during the summer with your arm hanging out the window? The sun is setting so you slip on your sunglasses and just say to yourself, 'fuck yeah.'" Case and point was his new single "Cooking with Gas" it's a standout song, it's chill as hell, and it felt like I was cruising along with Tony Soprano in the show's opening credits.

Next up was the headliner, ML Buch, and I wondered what the set would be like, considering how varied her last two albums had been. It's all experimental pop, but *Skinned* was way more of an electronic sound than the guitar-based songs on *Suntub*. The juxtaposition of her cycling between the two albums was a new way to listen to ML Buch before, and it made the music feel new, drawing me in like I was listening for the first time again. As a two-piece act, the duo performed perfectly, and it was once again, different from the albums – having a real drummer rather than a drum machine. It's nice to see an artist perform something unique, and not a 1 to 1 copy of their recordings.

Overall, I loved the show, and it gets a 5/5 on the boom meter from me. Boom, boom, boom, boom, BOOM!— **JAMES SPETIFORE**

NATLAK, Piss, M01E and PhutureMemoriez

@ 648 KINGSWAY | JULY 24, 2024

July 24, 2024, at 648 Kingsway will be in the shortlist for my favourite gigs of the year, and I don't think I'm alone.

As many a dear reader may already know, 648 is sadly being forced to close this September. This show was a fundraiser for the venue, featuring a stacked bill of M01E, Phuture Memoriez, NATLAK, and Piss, which had everyone coming out of the woodwork on a Wednesday night. Hell, even the Mother Mother guy was there!

Piss kicked off the bill with another electric set – once again corroborating my claim that they are one of the best bands in the city right now. It took longer than usual for the pit to open up, having not been primed, but once it opened, it fucking opened. Several camcorders and a zoom recorder were seen about the evening, documenting performances and capturing between-set b-roll in the back alley. NATLAK took the stage next, with Sterling donning an updated version of their newly adopted stage makeup, and the enigmatic Bon performing the entire set on drums in an ankle-length green ball gown. At the start of the second song, I took a shoulder to the chin and nearly bit a chunk out of my tongue – seriously, I can feel the hanging flaps of skin as I write this. Both NATLAK and Piss continue to improve on the standard set by their released material as their live sound evolves. The unreleased tunes are dialed tighter with each performance and shined the brightest in both sets, showcasing the musical diversity of both groups.

At the halfway point, the stench inside the venue was giving major beer-league-hockey-locker-room smellergy, which lead to a mass crowd exodus into the back alley for some fresh air. I bounced my way around, chatting to the band members, as well as some friends, new and old. I also bumped into Cole Klassen from Tall Mary for the first time since conducting their interview featured in the very issue of *Discorder* you're reading right now – you should read it if you haven't already (it's really good).

This was my third time seeing M01E, Piss, and NATLAK, but my first time seeing Phuture Memoriez, so I wasn't sure what to expect. The room was fairly empty as the set started, with many people still intoxicated by the cool dusk air, but it didn't take long for the room to fill right back up once the set got going. Thankfully, the vibe was a bit more relaxed than the others – though I use that word lightly, because the set still consisted of 3 punks in red ski-masks making an earload of dark, synthy noise.

M01E fittingly capped the bill with some not-punk angst, much of which directed at Vancouver's housing crisis, a key factor in why 648 would be closing. A highlight of the night included everyone in the room belting out the lyrics, "luxury condos make me really horny / luxury condos make me wanna cum." The set was full of Kirc's classic conversations with the audience mid-set, ample use of the trademark audience microphone – encouraging people to scream anything they want into the mic at any time, and at one point, featured Kirc tie a leash around his neck and give the other end to audience members to tug on during the performance. The set concluded with a unison of 'thank yous' from the band and audience directed towards the organizers of 648, Clara, Sho, and Sam.

Finally, the group handed off their instruments to crowd volunteers, at which point the barrier between artist and audience was fully erased. We ended on an impromptu jam, which, at one point saw Cole on guitar, Camryn Summer from ?NUMB?DAME? on bass, Sterling working the pedalboard with their hands, and myself on M01E's deceptively difficult-to-play 3-piece drum kit – with many others rotating through instruments. As the jam wound down and we approached the noise curfew, the crowd once again evacuated to the back alley to recount the evening and compare injuries as people said their goodbyes, packed their bindlesticks, and headed home. Out of respect I didn't go around flashing my mangled tongue at anyone, but trust me – flaps.— **MATT SCHMIDT** ☺

from the desk of
Dr. Phineas Winnebago...

STAR CANYON DIGEST

ADVICE

Why, if you felt one thing, have you done another? I know: because happiness is your worst ally in the struggle with despair. What better way to grow bored and unremarkable than to have the good fortune of getting all that you want from life?

WISDOM

Embrace the Sisyphean dignity of daily toil. Clean like it's tomorrow and you will accrue substance over time. You have the potential to remain poor, obscure and deeply satisfied.

CRIME

More stealing? Theft from corporate retailers may be the only expression of ethical consumption under capitalism still available to the rental class. Take, take and take again.

CANON

Important decisions are made alone, their difficulty often contrived. We cannot help ourselves. Human interiority is too lonely and complicated, like a still point in a turning sphere.

WFO

This world is littered with incurable wrongs, such that all thoughtful inhabitants feel lost. If that includes you, all you need do today is find one good idea to expand upon tomorrow. You can become more perfect.

ONZGO

Recently hurled into this plane from some other, you still have real and true innocence more precious than time or God's money. Let us see, then, if one can save another by virtue of loving them and being loved in return.



WISDOM

Prediction errors accumulate over time and expand the gulf between should and is. We call this chaos, but chaos is an imagined thing like rules or dreams. Are you acting upon the world we have or the one you wish to see?

WISDOM

Real love requires one cold heart and a mutual willingness to move beyond simple devotion. Find a right someone with the same taste in wasting time and you will be best prepared to seek happiness wherever it can be found.

WISDOM

Wait with me. Watch the bees jump between flowers so that we may see the world alike. After a while, you almost forget that you're supposed to be a sad person.

WISDOM

You can reject the world as inherited and question the foolish hope that lasting solutions might simply manifest from thoughts and prayers. The air is full of water just waiting to fall somewhere.

WISDOM

Close as your shadow, I was a person-shaped thing warped whole and full by virtue of proximity to you. Now, teach me how to be alone in this two-person world and I will fetch the wood and water.

WISDOM

Being you, your old same self, is a predicament you'll never understand. Take a break from your intense, worrisome disliking. Soon, this will all be vivid memory, and you will remember things that can't possibly be true.



ABOUT THE AUTHOR: PHINEAS WINNEBAGO PH.D., M.D., IS THE AUTHOR OF MORE THAN 14 BOOKS, PRIMARILY NONFICTION IN THE AREAS OF HEALTH AND WELLNESS, AMAZONIAN BOTANY, CRIMINAL JUSTICE, AND MUSIC CRITICISM. SHORTLY AFTER COMPLETING HIS DOCTORATE OF MEDICINE AT THE BAYLOR COLLEGE OF MEDICINE IN 1972, DR. WINNEBAGO BEGAN HIS CAREER AS THE HEALTH AND SCIENCES CORRESPONDENT FOR THE POUGHKEEPSIE JOURNAL. HOWEVER, HE IS BEST KNOWN FOR SINCERELY, PW, HIS INTERNATIONALLY SYNDICATED SUNDAY COLUMN THAT DEALT WITH A RANGE OF SUBJECTS INCLUDING EMERGING NATUROPATHIC PRACTICES, PSYCHOLOGY, PERSONAL DEVELOPMENT AND SEASONAL RECIPES. RUNNING UNINTERRUPTED FROM 1981-1987, THE COLUMN AND DR. WINNEBAGO ARE WIDELY REGARDED AS THE PIONEERING FORCES IN THE FIELD OF ABECEDARIAN HEALING, WHICH GAINED POPULARITY THROUGHOUT THE 1980S UNTIL DR. WINNEBAGO'S ABRUPT DEPARTURE FROM PUBLIC LIFE IN THE FALL OF 1987.

THE STAR CANYON DIGEST APPEARS COURTESY OF CORREIO BRAZILIENSE. DR. WINNEBAGO CAN BE CONTACTED VIA ELECTRONIC MAIL AT STARCANYONDIGEST@CITR.CA. ALL CORRESPONDENCE WILL BE RELAYED-TO BUT NOT READ-BY DR. WINNEBAGO. PLEASE ALLOW 8-12 WEEKS FOR RESPONSE.

THE VIEWS AND OPINIONS EXPRESSED ON THE STAR CANYON DIGEST ARE THOSE OF DR. PHINEAS WINNEBAGO AND DO NOT REFLECT THE VIEWS OR OPINIONS OF CITR 101.9 FM OR DISORDER MAGAZINE.

CiTR 101.9FM Program Guide

"Discorder recommends listening to CiTR every day." - Discorder.

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6 AM	CiTR GHOST MIX	PACIFIC PICKIN'		DEMOCRACY NOW!	CiTR GHOST MIX	CiTR GHOST MIX	RADIO ART OVERNIGHT	CiTR GHOST MIX	6 AM				
7 AM	WORDS AND CULTURE			CiTR GHOST MIX	HARBINGER SHOWCASE	VIEWPOINTS			7 AM				
8 AM	BREAKFAST WITH THE BROWNS	QUEER FM		SUBURBAN JUNGLE	IN SEARCH OF LOST VENUES	OUTDOOR PURSUITS	THE SATURDAY EDGE	FUTURE ECOLOGIES	8 AM				
9 AM		LOVE NOTES			RUSSIAN TIM SHOW			QUEER FM	CLASSICAL CHAOS	9 AM			
10 AM	IN OUR GAYBOURHOOD			CiTR GHOST MIX	BREAKING BARRIERS	CiTR GHOST MIX	THE SATURDAY EDGE	SHOOKSHOOKTA	10 AM				
11 AM	CiTR GHOST MIX	UBC MEDICINE LEARNING NETWORK	CiTR GHOST MIX	DISCOLLIE						11 AM			
12 PM	LETHAL REFRESH	CiTR GHOST MIX	DOGEARED	THE SHAKESPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO PRESENTS THE ECLECTIC LUNCH	UNCEDED AIRWAVES	THE ROCKERS SHOW	12 PM				
1 PM	PARTS UNKNOWN	SAXOPHONE A L'APRES MIDI		LA BONNE HEURE W. VALIE	HAIL! DISCORDIA! (EVERY 3RD THURS)	MUSE'ISH (MONTHLY)	CHOPPED 'N' SCREWED		POWER CHORD	1 PM			
2 PM		LEENIN' WITH JEFF		LE REETUAL	CiTR GHOST MIX	TRAINING TIME W/ CIARA	BEPI CRESPLAN PRESENTS... AND NARDWUAR				2 PM		
3 PM	CiTR GHOST MIX	CiTR GHOST MIX		I COME FROM THE MOUNTAIN	HARMONIC HOOLIGANS	FAMILIAR STRANGERS	NARDWUAR THE HUMAN SERVIETTE PRESENTS	RADIO LATINA MiXXX	3 PM				
4 PM	UNCEDED AIRWAVES	TEACHABLE MOMENTS		CiTR GHOST MIX	MIXO-TROPH	THE REEL WHIRLED				CODE BLUE	4 PM		
5 PM	MUSIC'S ON THE MENU	BACK TO THE GARDEN	JESS'S LIT	CiTR GHOST MIX	ARTS REPORT	DEAD SUCCULENT HAUNT	PACIFIC NOISE WEIRD	MANTRA	THE ARMAN AND AKHIL SHOW	CiTR GHOST MIX		VIVAPORÚ	5 PM
6 PM	SPIT IN YOUR EAR	GOB STOPPER	CiTR GHOST MIX	EURO NEURO	KAFOU MUZIK	THAT SONG FROM THAT MOVIE	ALL ACCESS PASS	PHI LO SO TV	FRIDAY NIGHT FEVER	LATE NIGHT TAKE-OUT	CiTR GHOST MIX	CiTR GHOST MIX	6 PM
7 PM	EXPLODING HEAD MOVIES	CiTR GHOST MIX	AFRICA'S LIT	THE MEDICINE SHOW	SAMS-QUANC'TH'S HIDEAWAY	CiTR GHOST MIX	AZZUCAR MORENA	CANADA POST ROCK		CiTR GHOST MIX	BAMU-LADES	CiTR GHOST MIX	7 PM
8 PM		CRIMES & TREASONS			CiTR GHOST MIX	CiTR GHOST MIX	CROWD FLIP (MONTHLY)		TECHNO PROGRESSIVO	8 PM			
9 PM	OFF THE BEAT AND PATH			CiTR GHOST MIX		LIVE FROM THUNDERBIRD RADIO HELL	SOCA STORM	SYNAPTIC SANDWICH	CiTR GHOST MIX	ATTIC JAMS (MONTHLY)	10 PM		
10 PM			CiTR GHOST MIX						SAXAPHONE LA NUIT	AFTN SOCCER SHOW		COPY/PASTE	CiTR GHOST MIX
12 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	RADIO ART OVERNIGHT	CiTR GHOST MIX	THE ABSOLUTE VALUE OF INSOMNIA	1 AM					
1 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX			THE ABSOLUTE VALUE OF INSOMNIA	2 AM			
2 AM	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	THE ABSOLUTE VALUE OF INSOMNIA	LATE NIGHT					
LATE NIGHT	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX	CiTR GHOST MIX			THE ABSOLUTE VALUE OF INSOMNIA	LATE NIGHT			

STUDENT PROGRAMMING

CiTR COLLECTIVE PROGRAMMING

SYNDICATED PROGRAMMING

DO YOU WANT TO PITCH
YOUR OWN SHOW TO CiTR?

EMAIL THE PROGRAMMING MANAGER AT
PROGRAMMING@CiTR.CA TO LEARN HOW

Monday

WORDS AND CULTURE

7AM-8AM, TALK / LANGUAGE

Words and Culture weaves conversations with Indigenous language and knowledge keepers together with music by Indigenous artists. The team creating this original content is made up exclusively of Indigenous producers, hosts and guests. Words and Culture is funded by SiriuXM Canada through the Community Radio Fund of Canada.

• PROGRAMMING@CITR.CA

BREAKFAST WITH THE BROWNS

8AM-11AM, ELECTRONIC / EXPERIMENTAL

Every Monday morning since 1988 Breakfast with the Browns has been the place offering a chance to stay in a mood—playing all the best ambient, downtempo, electronic, ASMR, pop-lounge-core music—strictly squaresville.

• BREAKFASTWITHTHEBROWNS@HOTMAIL.COM

LETHAL REFRESH

3PM-4PM, CLUB / DANCE

On lethal refresh, we scour the net for the hottest new tracks and send them straight to you. Log on for lethal refresh Mondays 3-4 for tracks that are lethal as freak, refreshed each week.

• PROGRAMMING@CITR.CA

PARTS UNKNOWN

1PM-3PM, POP/PUNK/EXPERIMENTAL

Local Indie with a occasional trip outside Vancouver to wherever good music grows.

• CHRISARIFFIC@GMAIL.COM

UNCEDD AIRWAVES

4PM-5PM, INDIGENOUS STORIES

Hosted by the Indigenous Collective, Uncedd Airwaves unveils the hidden pages of Indigenous history and contemporary existence.

• PROGRAMMING@CITR.CA

MUSIC'S ON THE MENU

5PM-6PM, POP / RAP / R&B

Alex and Hugh give their opinions on new music releases, and discuss their thoughts on topics in the music industry, such as what gives artists staying power and what ideas album length is. Come for the music, stay for the conversation.

• PROGRAMMING@CITR.CA

SPIT IN YOUR EAR

ALTERNATING MONDAYS 6PM, ROCK / POP / INDIE

Presented by the Music Collective of CiTR.

• PROGRAMMING@CITR.CA

GOBSTOPPER

ALTERNATING MONDAYS 6PM, NO TALK / ONLY ROCK

So good you stop talking.

• PROGRAMMING@CITR.CA

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL / FILM / SOUNDTRACK

A one-person variety show that explores music from film, television & other visual sources, along with atmospheric pieces, cutting edge tracks & strange old goodies. All in the name of discovery & ironclad whimsy.

• RADIOFREEGAK@GMAIL.COM

THE JAZZ SHOW

9PM-12AM, JAZZ/RAP

A show about Jazz music with emphasis on authentic Jazz music from various eras, and not any common hybrid styles that leave out essential qualities that define authentic Jazz.

• GAVJAZZY@YAHOO.COM

Tuesday

PACIFIC PICKIN'

6AM-8AM, BLUEGRASS / COUNTRY / OLD-TIME

The best in Bluegrass, Old-Time, Classic Country, Cajun, Rockabilly, Western Swing and whatever jumps off the shelves at us.

• PACIFICPICKIN@YAHOO.COM

IN OUR GAYBOURHOOD

ALTERNATING TUES 10AM-1030AM, LGBTQI2S+ / SOCIAL JUSTICE

In Our Gaybourhood is a queer oral history journey exploring the stories and lived experiences of advocates, educators, and students who create space for 2SLGBTQIA+ advocacy, education, and educators in BC.

• INOURGAYBOURHOOD@GMAIL.COM

LOVE NOTES

ALTERNATING TUES 10AM-11PM, DEALER'S CHOICE

On Love Notes, each guest selects a person they love and together we create an episode of songs and stories dedicated to them, from the guest. Heartfelt and always fun!

• PROGRAMMING@CITR.CA

UBC MEDICINE LEARNING NETWORK PRESENTS

ALTERNATING TUES 11AM-12PM, EDUCATION / MEDICINE / CAREER PLANNING

UBCMNLN Presents showcases the best of the UBC Medicine Learning Network family of podcasts, home to a variety of UBC Medicine voices, subjects, and stories that empower lifelong learning.

• PROGRAMMING@CITR.CA

NANCY'S PANTRY

ALTERNATING TUES 12AM-1PM, ELECTRONIC / JAZZ / DANCE

Nancy selects some tracks from her musical pantry every episode to share with listeners. Tune in every episode for different genres and vibes!

• NANCYXYNIU@GMAIL.COM

SAXOPHONE A L'APRES MIDI

1PM-2PM, CLASSICAL / JAZZ / ECLECTIC

The music curated for Saxophone a l'après midi and Saxophone la nuit track the historical and philosophical development of music from jazz sub-genres in the 60's-70's to contemporary music, improvisation, rap, hiphop, and spoken word.

• BAYLIE.ADAMS@ICLOUD.COM

LEENIN' WITH JEFF

2PM-3PM, ART / CULTURE / DISCUSSION

LEnin with Jeff explores literature (fiction stories/poetry), romcom reviews, and interviews that give an opportunity for others to be aware of different areas of study and career paths.

• JLFEE0070@GMAIL.COM

TEACHABLE MOMENTS

TUES 4PM-5PM, PUNK/ELECTRONIC/ EXPERIMENTAL / FOLK / DISCUSSION

citr's 1-stop-shop for what's hot & what's not since 2019

• @TEACHABLEMOMENTS_____

JESS'S LIT

ALTERNATING TUES 5PM-6PM, ART / CULTURE / LITERATURE

Jess' Lit delves into literatures - songs, poetry, books, movies, etc. - of all genres from a variety of eras, providing analysis, or just a fun time exploring new ideas and works throughout history.

• LEEJESS2002@GMAIL.COM

BACK TO THE GARDEN

ALTERNATING TUE 5PM-6PM, ROCK / POP

Back to the Garden is a live music review hosted by Sam&Molly. Each episode profiles a different artist featuring live performance reviews and interviews with artists on tour.

• BACKTOTHEGARDENCITR@GMAIL.COM

DOGEARED

ALTERNATING TUES 6PM, SPOKEN WORD / BOOKS

Dogearied is a book club that meets biweekly though the airwaves of CITR 101.9 FM. Every two weeks we will read a new book and discuss it with y'all, our loyal bookclub members

• DOGEAREDBOOKCLUBRADIO@GMAIL.COM

EURO NEURO

ALTERNATING TUES 6PM, DISCUSSION / POLITICS / EUROVISION

Euro Neuro is a Eurovision Song Contest show with a recap of the Contest focusing on how the political and social events have been influencing the contest and song entries.

• EURONEURO.CITR@GMAIL.COM

AFRICA'S LIT

ALTERNATING TUES 7PM-8PM, TALK / REGIONAL

Through literature, Africa's Lit explores the continent's abundance of stories and music.

• AFRICA'S.LIT@GMAIL.COM

CRIMES & TREASONS

8PM-10PM, RAP / CULTURE / SOCIAL JUSTICE

Crimes & Treasons is 2 hours of new uncensored music. Every Tuesday Night at 8pm-10pm PST with hosts Jamal Steeles and Malik.

• DJ@CRIMESANDTREASONS.COM/CRIMESANDTREASONS.COM

OFF THE BEAT AND PATH

10PM-11PM, TALK / MUSIC

Host Issa Arrian, introduces you to his various interest through his unique lens. From news, pop culture, to sports. Issa will surely have an interesting take, that is undeniable.

• PROGRAMMING@CITR.CA

SAXAPHONE LA NUIT

ALTERNATING TUES 11PM-12AM, JAZZ / SAX

A continuation of Saxophone a l'après midi, at night.

• PROGRAMMING@CITR.CA

YOUNG MUTT AND FRIENDS' RING SHOP AND MENTAL HEALTH SHRINE

12PM-1AM, KINGS / MENTAL HEALTH

your guess is as good as ours.

• PROGRAMMING@CITR.CA

Wednesday

DEMOCRACY NOW

6AM-7AM, NEWS/SPOKEN WORD

Democracy Now! produces a daily, global, independent news hour hosted by award-winning journalists Amy Goodman and Juan González. Our reporting includes breaking daily news headlines and in-depth interviews with people on the front lines of the world's most pressing issues. On Democracy Now!, you'll hear the diversity of voices speaking for themselves, providing a unique and sometimes provocative perspective on global events.

• PROGRAMMING@CITR.CA

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC / POP

The Suburban Jungle is a music show focusing on funk, soul, dub, downtempo, electronica and other musical genres.

• DJ@JACKVELVET.NET

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC / EVERYTHING

Eclectic, all different genres and eras

• DVHP@SHAW.CA

LA BONNE HEURE

1PM-2PM, ANYTHING / EVERYTHING

Chatting to your current favourite musicians or helping you discover new ones. From from indie to pop, and everything in between, join 'La Bonne Heure' for a little bit of it all

• VALIE.CA/CONTACT-US

LE REETUAL

ALTERNATING WED 2PM-3PM, CULTURE / COMEDY / BANTER

Do you live and breathe music? Join lilz and jérôme on Le reetual xx

• LILY.PATRICK503@GMAIL.COM

I COME FROM THE MOUNTAIN

ALTERNATING WED 3PM-3PM, POP SPELLS / WATER / TOIL

the show that doesn't happen on a physical mountain, but it does happen in the mountains of your mind.

• ARTCOORDINATOR@CITR.CA

THE REVOLUTION WILL NOT BE BROADCAST

ALTERNATING WED 3PM-4PM, REVELRY / JUSTICE / FREEDOM

TBD.

• PROGRAMMING@CITR.CA

ARTS REPORT

ALTERNATING WED 4PM-6PM, ART / CULTURE / DISCUSSION

The Arts Report, run by CiTR's Arts Collective, focuses on arts and culture in so-called 'Vancouver' (and beyond!). Blending reviews, interviews, songs and playful banter, the Arts Report connects listeners to the arts community that CiTR is part of.

• ARTS@CITR.CA

KAFU MUZIK

ALTERNATING WED 6PM-7PM, FRANCO-PHONE / MUSIC

Discover the music of the Francophone World - from Canada to Vietnam. At Kafou Muzik languages, rhythms, and genres of five continents intersect. Produced in collaboration with UBC's Centre de la Francophonie.

• PROGRAMMING@CITR.CA

THE MEDICINE SHOW

ALTERNATING WED 7PM-9PM, ECLECTIC/ PERFORMANCE

Broadcasting Healing Energy with LIVE Music and laughter! A multi-media variety show, featuring LIVE music, industry guests and hopefully some insight.

• PROGRAMMING@CITR.CA

THAT SONG FROM THAT MOVIE

ALTERNATING WED 6PM-630PM, ART / FILM / CULTURE

Movie Maverick Mike and Logan the Extra discuss the impact of a song on a movie, or the impact of a movie on a song, in pop culture.

• MIKEHOFF@TELUS.NET

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED 630PM-8PM, ROCK/ POP/INDIE

If you're into 90's nostalgia, Anita B's the DJ you for. Don't miss her spins, every Wednesday.

• PROGRAMMING@CITR.CA

AFTN SOCCER SHOW

11PM-1PM, SPORTS / CULTURE / DISCUSSION

The AFTN Soccer Show (aka "There's Still Time") is a weekly soccer discussion show centered around Vancouver Whitecaps, MLS, and the world of football.

• AFTNCANADASHOTMAIL.COM

Thursday

HARBINGER SHOWCASE

7AM-8AM, CURRENT AFFAIRS/SOCIAL JUSTICE / CULTURE

Weekly highlights from Canada's #1 coast-to-coast community of politically and socially progressive podcasts including *Adverse Advantage*, *The Breach Show*, *Tech Won't Save Us*, *Press Progress Sources* & 55 more.

• PROGRAMMING@CITR.CA

IN SEARCH OF LOST VENUES

ALTERNATING THURS 8AM-9AM, LOCAL CULTURE / MUSIC HISTORY

In Search of Lost Venues documents former Vancouver live music venues, through the memories of local musicians who played there, as we walk the neighbourhood and talk.

• INSEARCHOFLOSTVENUES@GMAIL.COM

OUTDOOR PURSUITS

ALTERNATING THURS 8AM-9AM, NATURE SOUNDS/HOWLING

Jade Quinn-McDonald explores the outdoors with guests from many walks of life.

• PROGRAMMING@CITR.CA

RUSSIAN TIM SHOW

9AM-10AM, PUNK

Hello hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted by Russian Tim in Broken English. Great Success!

• ROCKETFFROMRUSSIA.TUMBLR.COM/ROCKETFROMRUSSIA@GMAIL.COM/
• @TIMA_TEAR/
FACEBOOK: ROCKETFFROMRUSSIA

BREAKING BARRIERS

10AM-11AM, EXPERIMENTAL/CLASSICAL

Featuring contemporary classical music of the 20th and 21st century, as well as dialogue and interviews with composers, performers, and impressarios.

• PROGRAMMING@CITR.CA

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/EXPERIMENTAL

Sweet treats from the pop underground, since 2006. Hosted by Duncan, fueled by donuts. "You don't have to be a pro to be on the radio"

• DUNCANSDONUTS@GMAIL.COM

HAIL! DISCORDIA!

1PM-2PM, ART / CULTURE / DISORDER

Hail! Discordia! is an audio translation of Disorder Magazine. Every third Thursday Izzy and Zoie spend an hour covering themes/submissions from the recent Disorder publication.

• ISABELLE.WHITTALL13@GMAIL.COM

TRAINING TIME W/ CIARA

ALTERNATING THU 4PM-3PM, GET ON THE AIR!

A weekly training session for the radio-curious!

• PROGRAMMING@CITR.CA

HARMONIC HOOLIGANS

ALTERNATING THU 3PM-4PM, MUSIC / EAR SOUNDS

Just three guys trying to show you some new tunes for your ears.

• PROGRAMMING@CITR.CA

FAMILIAR STRANGERS

ALTERNATING THURS 3PM-4PM, DISCUSSION / SOCIAL JUSTICE

Familiar Strangers brings on experts and guests alike to discuss various topics on urban affairs, ranging from film reviews to talking about critical interpretations of feminist geography.

• SELINBERKTASH9@GMAIL.COM

MIXOTROPH

ALTERNATING THURS 4PM-5PM, CULTURE/ECLECTIC

Allow us to fertilize your mind with an eclectic mix of world sounds and genres, music history and useless trivia. We have something for everyone.

• NGILLOUING@GMAIL.COM

THE REEL WHIRLED

ALTERNATING THU 4PM-5PM, MOVIE / CRITICISM / TALK

"The official show of the UBC Film Society 'The Reel Whirled' is a show made by and for film buffs! Hosted by Lily Grove, this show will provide you with your weekly dose of cinematic goodness.

• PROGRAMMING@CITR.CA

DEAD SUCCULENT HAUNT

5PM-6PM, ROCK/FOLK/ECLECTIC

A plant- and nature-based alternative music show for everyone from the experts to the over-waterers.

• PROGRAMMING@CITR.CA

ALL ACCESS PASS

6PM-7PM, SPOKEN WORD

brought to you by the CiTR 101.9 FM Accessibility Collective.

• PROGRAMMING@CITR.CA

PHILOSOTV

MONTHLY 6PM-7PM, SPOKEN WORD

brought to you by the CiTR 101.9 FM Accessibility Collective.

• PROGRAMMING@CITR.CA

AZZUCAR MORENA

ALTERNATING THU 7PM-8PM, MUSIC / TALK

Latin culture, migrant experiences, artist support and music.

• PROGRAMMING@CITR.CA

CROWD FLIP

MONTHLY THUR 8PM-9PM,INDIE / ROCK / QUEER

Crowd Flip is both a talk and music show that began by exploring musicology theory through a critical lens of gender theory and history.

• PROGRAMMING@CITR.CA

LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/PUNK

Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CiTR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

• PROGRAMMING@CITR.CA

COPY/PASTE

11PM-12AM, ELECTRONIC / EXPERIMENTAL

enter a zone and never return. vibe music for dreamers and dancers. syndicated on CiTR and n10.as radio, podcast available on apple podcasts.

• TIMACTSOFATUONOMY.COM

Friday

VIEWPOINTS

7AM-8AM, SPOKEN WORD

Viewpoints is a news magazine produced by the Community Radio Fund of Canada providing an overview of what's happening across Canada, thanks to some 20 radio reporters posted across the country and working for the Local Journalism Initiative (LJI). hosted by Boris Chassagne.

• PROGRAMMING@CITR.CA

QUEER FM

8AM-10AM, TALK/POLITICS

CiTR 101.9 FM CHARTS

july 2024

	ARTIST	ALBUM	LABEL
1	Korea Town Acid*	<i>In Motion</i>	SELF-RELEASED
2	future star*+	<i>It's About Time!</i>	MINT
3	Material*+	<i>Release</i>	SELF-RELEASED
4	Amanda Sum*+	<i>does it make me naive...</i>	SELF-RELEASED
5	Karma Glider*	<i>Ocean Honey Violence</i>	MOTHLAND
6	FearDorian	<i>FearDorian</i>	SELF-RELEASED
7	Blue Hawaii*	<i>Diamond Shovel</i>	AWESOME PRODUCTIONS
8	Weak Knees*+	<i>Dude, You Crying?</i>	SELF-RELEASED
9	Corridor*	<i>Mimi</i>	BONSOUNDS
10	Heavydive*	<i>Foreign Patterns</i>	HIGH DYNAMIC
11	Gadfly*+	<i>Sura</i>	RIPSESH
12	Sam Tudor*+	<i>Hidden Minute</i>	SELF-RELEASED
13	FYAFY/Opheliac	<i>For You, Always For You.</i>	SOFTSEED
14	smush*+	<i>if you were here i'd be home now</i>	CANDLEPIN
15	THE NAUSEA*+	<i>Requiem</i>	ABSURD EXPOSITION
16	Krash*	<i>Nothing is Sacred</i>	SELF-RELEASED
17	Added Dimensions	<i>Time Suck / Hellbent</i>	DOMESTIC DEPARTURE
18	BOG STANDARD	<i>LIKE WEEDS</i>	BRACHLIEGEN TAPES
19	Sea of Lettuce*	<i>Any Day Now</i>	SELF-RELEASED
20	Mike Shabb*	<i>Sewaside III</i>	SELF-RELEASED
21	Norine Braun*+	<i>Journey Toward Wholeness</i>	SELF-RELEASED
22	The Umbrellas	<i>Fairweather Friend</i>	SLUMBERLAND
23	SUGARFUNGUS*+	<i>A Known Thing</i>	SELF-RELEASED
24	TJ Felix*+	<i>tULPA (tHE iNTERLOPER)</i>	SELF-RELEASED
25	Daniel Bortoni*+	<i>Alquimia</i>	SELF-RELEASED
26	daltonists	<i>daltonists</i>	SELF-RELEASED
27	Beams*	<i>Requiem for a Planet</i>	SELF-RELEASED
28	Melissa Fortin*	<i>Prismacolare</i>	POPOP
29	Priori*	<i>This but More</i>	COURAGE HOLDINGS
30	Ill Considered	<i>Precipice</i>	NEW SOIL
31	Halleluya Hailu*+	<i>eternally, yours.</i>	604 RECORDS
32	The Heterosexuals*+	<i>Sex: Gay Style</i>	SELF-RELEASED
33	Blume*	<i>Echoes At Night</i>	WAVES OF LOVE
34	homeshake*	<i>Horsie</i>	DINE ALONE
35	Jon Mckiel*	<i>Hex</i>	YOU'VE CHANGED
36	Soran*	<i>Loneliness Confetti</i>	LES DISQUES AUDIOGRAMME
37	Johanna Elina Sulkunen	<i>COEXISTENCE</i>	TILA
38	Oro Azul*	<i>Water Seeds</i>	MOOD HUT
39	MJ Guider	<i>Youth and Beauty</i>	MODEMAIN
40	Paige Roth*+	<i>Bending Bars</i>	SELF-RELEASED
41	naemi	<i>Dust Devil</i>	EXAEL
42	BEEBOMB	<i>What Do People Do All Day</i>	PLACEHOLDER
43	June Hawthorn*	<i>breaker</i>	SELF-RELEASED
44	Echthros*	<i>Matriarch</i>	SELF-RELEASED
45	Thresher	<i>Wheels W/in Wheels</i>	OWNSOUND
46	JISEI*+	<i>POSITIVE AFFIRMATIONS</i>	SELF-RELEASED
47	la lune*+	<i>disparity</i>	KINGFISHER BLUEZ
48	Cola*	<i>The Gloss</i>	NEXT DOOR
49	digitalsakura	<i>vergissmeinnicht</i>	SELF-RELEASED
50	Cadence Weapon*	<i>ROLLERCOASTER</i>	MNRK
like licking bbq sauce off your sweet sticky hair			

CiTR's charts reflect what's been played most on air over the last month. Artists with asterisks (*) are Canadian, artists with hashtags (#) indicate FemCon, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy addressed to Aisia Witteveen Music Director at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes to music@ctr.ca. You can follow up with the Music Director 1-2 weeks after submitting.



Jackson Ramsey

Tropical Drone

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Jackson Ramsey Tropical Drone



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Kim Gordon

UPCOMING SHOWS IN VANCOUVER!



August 30

HELADO NEGRO

Biltmore Cabaret

August 30

KIM GORDON

Commodore Ballroom

August 31

LADYTRON

Rickshaw Theatre

September 5

ROCCO

Rio Theatre

September 7

KRYPTOGRAM

Biltmore Cabaret

September 9

AARON FRAZER

Biltmore Cabaret

September 10

ZHEANI

Fortune

September 10 & 11

FUTURE ISLANDS

Malkin Bowl

September 12

KING GIZZARD AND THE LIZARD WIZARD

Pacific Coliseum

September 14

REMI WOLF

Orpheum

September 18

TYCHO

Hollywood Theatre

September 20

HAZLETT

Wise Hall

September 22

TEMS

QE Theatre

September 23

EXPLOSIONS IN THE SKY

Orpheum

September 26

SKY FERREIRA

Vogue Theatre

September 30

NOVO AMOR

Vogue Theatre

October 6

FOG LAKE

Wise Hall

October 6

MONTELL FISH

Commodore Ballroom

October 8

JUSTICE: LIVE

Pacific Coliseum

October 11

TWO ANOTHER

Hollywood Theatre

October 15

SHANNON AND THE CLAMS

Rickshaw Theatre

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